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BIRTH OF A BRAND

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Step Into A Brave New World

MASTER MIXER
Hands-On Report

SLEEK, SEXY CAMCORDERS

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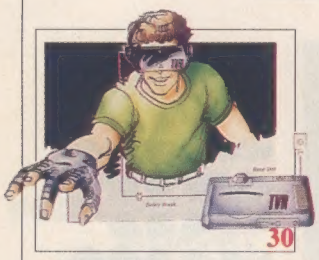

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Dawn of a new brand—RCA's ProScan TV sets and laserdisc player. Photograph by Bob Forrest

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The Audit Bureau

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2 out, bottom of the 9th. You'd better catch it.

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HOW TO BUY...

Subwoofers

To experience the driving bass of a music video or the booming special effects of a movie, your home theater system must faithfully reproduce the lowest frequencies. A subwoofer is capable of reaching down to this low end of the audio spectrum to allow you to experience what you might not hear otherwise.

If you're in the market for a subwoofer, you're probably looking for a component that will reproduce frequencies lower than your main speaker system is capable of. A subwoofer's flat response should delve considerably lower than 100 Hz, in some cases as low as 20 Hz. Some models only go as low as 50 Hz, a response that some main speakers might also be able to achieve. Response should not exceed 150 Hz, otherwise it will reproduce mid-range frequencies best left to the main speaker system.

para
Professional AudioVideo Retailers Association

Low-end response is often dictated by the size as well as the quality of the enclosure. Aside from response specifications, try to look at models with enclosures 18 inches or larger. If you're looking into a passive subwoofer, keep in mind that another factor in low-end response is the efficiency of your amplifier. To avoid this variable, a majority of manufacturers are now turning to active subwoofers with built-in amplifiers. These types may actually be preferable since they pair the amplifier with exactly the right driver and subwoofer enclosure.

If the subwoofer is designed to reproduce low frequencies properly, then you should be able to place it anywhere in the room for a clean, deep sound. Of course, there are some places — such as up against a wall — that will make it sound even better. In these cases, experimentation is the key to optimum success.

Finally, a good showroom demonstration is important. Try to listen to a compact disc with deep bass and special effects to determine accurate low-end reproduction. Of course, you'll be listening to a complete loudspeaker system, so listen to how the subwoofer complements the main speakers. And remember that a knowledgeable salesperson will help you find a model that fits both your personal sound requirements and your budget.

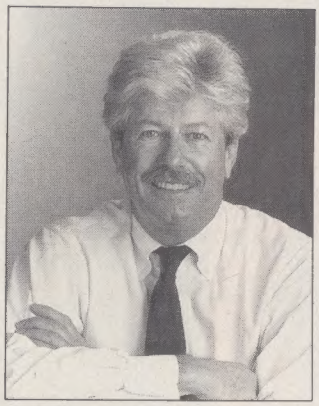
Information for this column was provided by Peter Soderberg of Paradyme Audio / Video.

To find your local dealer, call:

816-444-3500

CHANNEL ONE

Fly the virtual skies



Several years ago, I began taking flying lessons. Each weekend for six months or so, I terrorized the birds of southern New Jersey, swooping, stalling and diving in a tiny Cessna. For a variety of reasons, I grounded myself and have yet to earn a pilot's license. But last month I went flying once again, this time in a small, airless room on the ninth floor of an aging mid-Manhattan office building.

With minimal movement of my right hand, I zoomed through several three-dimensional worlds, climbing, banking and accelerating at will. In the course of ten minutes, I flew through a cluttered kitchen (opening the refrigerator, turning off the light), swept into the skies over Seattle (barnstorming through skyscrapers, diving at a whale swimming in the harbor), then plummeted down the inside of a tall smokestack at breakneck speed.

In fact, I never moved at all. I "lived" the entire experience vicariously via the exciting new near-science of virtual reality, all the while sitting in a swivel chair and wearing elaborate goggles with built-in LCD video monitors.

The real-time sensation of traveling through an alternate, electronically generated universe is eerie and exhilarating. And, as technology progresses, the next few years will see unimaginable leaps made in our ability to manipulate and experience a new reality. For more on virtual reality, see page 30. And if you're offered a chance to go flying, jump at it. You'll be glad you did.

•

Ever wonder what's behind the decision to launch a new video product name? We did, and when Thomson Consumer Electronics decided to introduce a high-end line of RCA products under the ProScan brand, our editorial instincts told us to go after the story. For an insider's look behind the ProScan decision, turn to contributing editor Bob Barlow's intriguing "Birth of a Brand" piece on page 24.

Art Levis
Editor-in-Chief

HR-FC100

FULL-SIZE OR COMPACT VHS AT *YOUR* CONVENIENCE!

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COMPACT

Yes, it's just one convenient step to play back or record either Full-Size VHS or Compact VHS cassettes on the HR-FC100. Just place the cassette in the VCR. No adapters. No additional cables. No need to explore the back panel of your TV. The HR-FC100's new VHS Multi-Loading Mechanism easily loads your tape correctly and automatically. If you already own a Compact VHS camcorder, you can play back your video footage through the HR-FC100 with "one-touch" ease. If you haven't decided on a camcorder format, the HR-FC100 might be the compelling reason to choose Compact VHS.

KEY FEATURES

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EDITED BY BRIAN CLARK

FEEDBACK

Preparing for tomorrow

January's "Tomorrow" column ("New TV breaks the widescreen barrier") is interesting and exciting, but presents a European viewpoint. The questions American consumers need answered before purchasing a widescreen TV set are different: How will standard NTSC and HDTV signals be displayed and at what quality level? Will the first generation of widescreen TV sets be able to display HDTV signals? How will home libraries of VHS tapes be affected? In preparation for widescreen TV should I purchase only letterboxed laserdiscs? And how long will it be before widescreen-compatible camcorders and VCRs are available?

Michael Hurn
Plano, Texas

Editor's reply: These issues have yet to be resolved. We suspect widescreen sets will be manufactured for the U.S. before an HDTV standard is chosen, although manufacturers will probably hold off until they have an idea which standard the Federal Communications Commission may be leaning toward.

Surround substitute

In "Easing Into Super Sound" (Mar. '91), Bob Barlow writes that the sound coming from monitor/receiver speakers is not a decoded center channel and that the speakers are not up to par for center-channel sound. I've found a solution to both problems.

To obtain true center-channel sound information from your monitor, route the "monitor video out" (a constant tuner signal) to the monitor's Video 1 input, then connect a center-channel preamp audio output (from a center-channel amp—probably a tape monitor out) to the monitor's Video 1 audio inputs. When you want to watch a surround sound TV show, just switch the monitor to Video 1.

VCR hookup is simpler. Utilize your Video 2 inputs and connect a center-channel preamp output to the monitor's Video 2 audio input. Your VCR video out connects to your monitor's Video 2 inputs. With this setup, the center-channel information sounds like it is coming from the screen.

Bill Brodnick
Cleveland, Ohio

Editor's reply: With a rear-projection set with high-quality two-way speakers, this may be an acceptable compromise. However, few direct-view sets have speakers whose characteristics mesh with high-fidelity speakers. It can be done, but we feel it is a temporary solution at best.

Video Magazine welcomes your comments. Please include a phone number, but not a return envelope as the volume of mail does not permit replies. Letters may be edited for clarity and space. Address correspondence to Feedback, Video Magazine, 460 West 34 Street, New York, NY 10001.

Open Wide: Lynch mobs are forming over Media's decision to forgo a widescreen release of *Wild at Heart*.

The neverending story

It's with anger and frustration that I write concerning Sol Louis Siegel's review of *Wild at Heart* (Mar. '91). Not that I have cross words for Siegel—his comments were direct and to the point. But he missed a golden opportunity. He states that "the cropping of the widescreen image...hurts, with some shots actually squeezed to make them fit." As an admirer of director David Lynch, I'd like to read an interview with the corporate wizard at Media Home Entertainment who decided to issue the film without letterboxing on VHS. While some claim letterboxing deters people from buying or renting movies, I think anyone who consciously picks up *Wild at Heart* for home viewing will be expecting all of Lynch's vision, not just what some desk-bound flunkie has chosen to show us. I, for one, demand Media issue it letterboxed. Immediately.

Raymond F. Young
Lynbrook, New York

VIDEO *magazine*

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EDITED BY BRENT BUTTERWORTH

LATE NEWS

Pocket Projector: Fuji's LCD video projector is the size of two stacked VHS cassettes.

Fuji shows palm-size LCD projector

A pint-sized projector recently demonstrated by Fuji may soon give Sharp some stiff competition in the LCD projection field. The Fujix Handy Video Projector throws a six- to 40-inch image on any flat white surface. The one-pound, seven-inch-long unit features stereo audio, and is powered by a camcorder battery or AC. Fuji plans to market the $500 projector in Japan soon. If the projector makes it to the U.S., it could infuse the slow-moving personal video field with new zest—and much bigger pictures.

Meanwhile, Sharp is pushing LCD projection to new frontiers with a high-definition projector for the Japanese market. The XH-L100 uses three 5.5-inch, 1.2-million-pixel LCDs and a zoom lens to produce HDTV images from 40 to 200 inches. The $60,000 projector displays images in both NTSC and MUSE (Japan's HDTV system).

Better hi-fi for Hi8

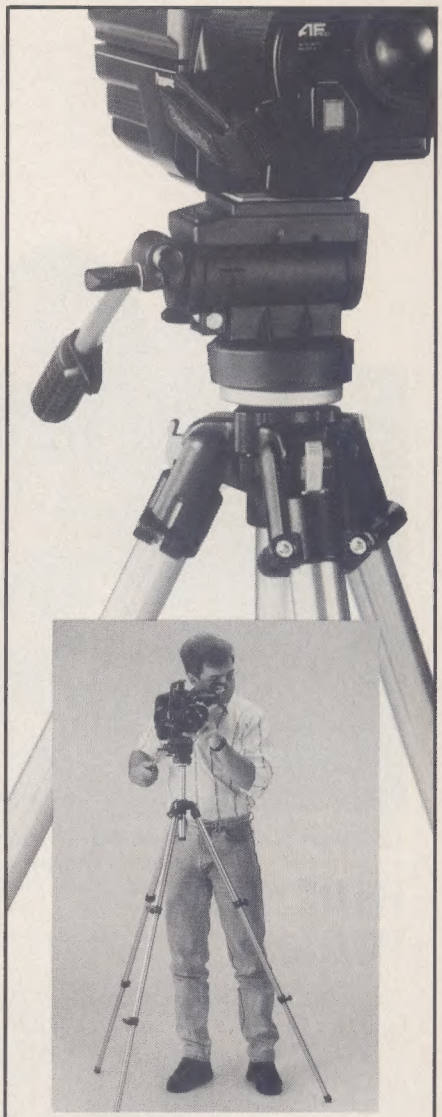
The pending arrival of 16-bit digital audio for Super VHS is spurring 8mm manufacturers to upgrade their current eight-bit digital audio system. Eleven manufacturers—including Sony, Canon, Matsushita, Sanyo and Hitachi—have agreed on a standard for 16-bit Hi8 digital audio. Frequency response of the new system is said to range from 5 Hertz to 22 kilohertz, roughly equivalent to that of CDs and DATs, and a big improvement over the current system's 15 kHz upper limit. Expect to see the new system incorporated into Hi8 VCRs and camcorders within two years.

Stormin' Norman invades home video

The war in the gulf is over, but the war to capitalize on it has just begun. ABC News has introduced what will probably be the first in a blitzkrieg of Gulf War videos to hit the market. *Schwarzkopf: How the War Was Won* captures allied commander General "Stormin' " Norman Schwarzkopf's instantly legendary briefing on the tactics used to win the war, augmented with commentary by ABC news anchor Peter Jennings and two military analysts. The 75-minute, $20 tape will be distributed by MPI Home Video.

Camcorder merges still and motion video

Hitachi is demonstrating an 8mm camcorder that records a digital still picture every 12 seconds. The camcorder records motion video and AFM audio tracks normally, and substitutes digital still data for the PCM digital audio tracks. Hitachi says the still images have 768 lines of horizontal resolution. The company plans to introduce the feature in consumer camcorders, and says it will add $150 to $200 to the cost of a Hi8 machine. Sony insists the system must be standardized before it is marketed. ■



If you want to get more out of your video camera, put more under it.

When the action starts, count on the Bogen 3165 Cine-Video Tripod's unshakeable stability, smooth pans and tilts and rugged strength.

It features tubular hard-finish aluminum legs with sure-grip locks for easy set-up and quick adjustments. And a precision-built Bogen 3160 XL Fluid Head features a quick release plate and is designed for video cameras up to 9 pounds.

For the full story, see your dealer or write: Bogen Photo Corp., 565 E. Crescent Ave., P.O. Box 506, Ramsey, NJ 07446-0506.

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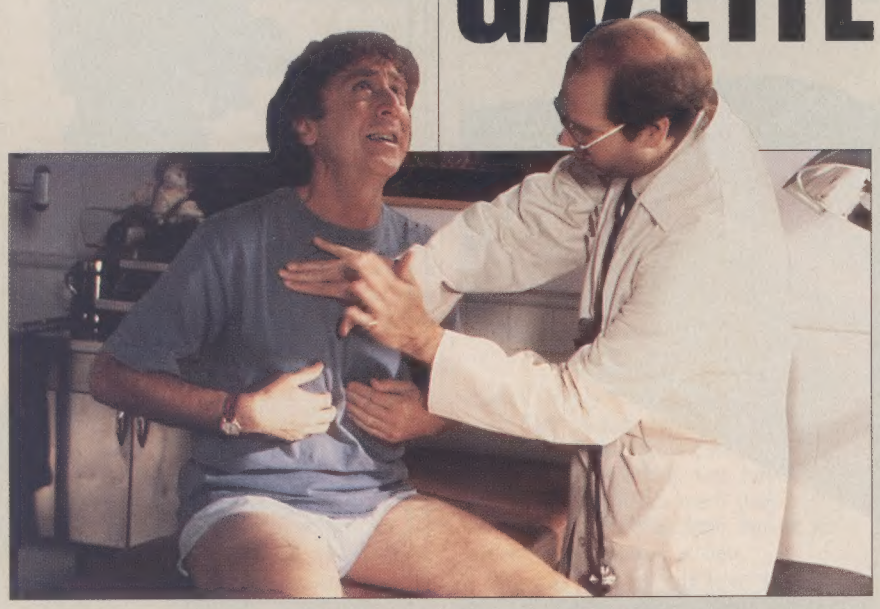
EDITED BY KENNETH KORMAN

GAZETTE



Man About Town: Duffy Bergman (Gene Wilder) has his fertility evaluated in *Funny About Love.*

Wild About Wilder

Two years ago, love was anything but funny for Gene Wilder. He had put aside his acting career to help his wife, Gilda Radner, fight cancer, a fight she ultimately lost. He tried to escape his grief through traveling, putting aside thoughts of his work and his future. But when he finally accepted a movie role—his first in years—he found work to be the best therapy.

Wilder's role in *Funny About Love* (Paramount Home Video), a light, mature comedy directed by Leonard Nimoy, is a departure from his raucous stints in movies such as *Blazing Saddles, Young Frankenstein* and *Silver Streak.* He plays Duffy Bergman, a successful cartoonist whose idea of what he wants from life changes almost as fast as his cartoons change frames. His feelings for Meg (Christine Lahti) swing from noncommittal affection to deep devotion, culminating in the couple's frustrating failure to conceive a child.

"Gilda and I had gone through the *in vitro* fertilization process ourselves, so doing *Funny About Love* brought back many of the feelings I experienced with her," Wilder told us. In fact, working on the film helped him recover from losing her.

"I had a lot of grief I couldn't express easily—we're taught from an early age that boys aren't supposed to cry about things. I found that by going to work each day, and getting in touch with the feelings I had for Gilda, I felt better each night when I came home. It was very therapeutic."

Wilder credits video for his easy reentry into acting. "I hadn't worked for a while, so I thought no one would be interested in me. But thanks to video, no one forgot about me. People would say, 'What do you mean you haven't been around? I just watched *Young Frankenstein* last night.' "

—Brent Butterworth

Pay-per-view on cassette?

This tape will self-destruct after 25 plays. Sound like something out of *Mission Impossible*? Not any more. It describes an experimental new procedure that some hope will soon become an accepted part of the home-video market.

The idea goes like this: Certain movies would be released on a new self-erasing videocassette called Showcase and sold to video rental stores at a lower-than-usual cost. The purpose, according to the cassette's manufacturer, Rank Video Services, is to enable video stores to stock a higher volume of hot new titles and avoid sending customers home empty-handed when these titles have all been rented for the night. By charging *by the play* rather than *by the day,* the theory goes, everybody wins. And the tapes can be easily disposed of—or recycled—after they've self-destructed.

A little counter built into each cassette makes the new payment system possible. Each viewing of the tape incurs an additional charge. But film buffs will be able to study their favorite sequence a second time, provided it's not too long: The tapes are designed to permit an extra 20 minutes of rewind time before

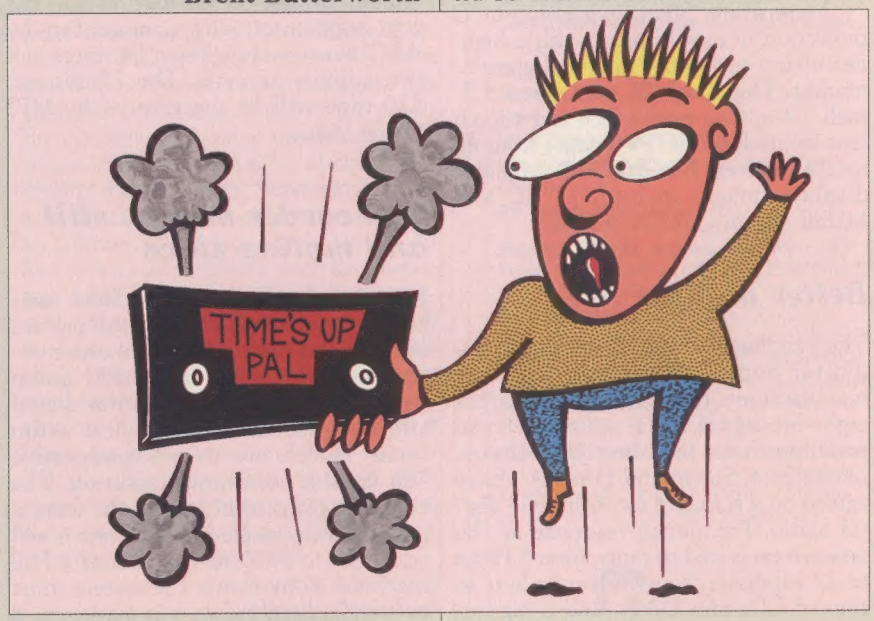


ILLUSTRATION: CAMPBELL LAIRD

clicking off another official viewing. As a result, viewers would be well-advised to take copious notes on the placement of interesting sequences—lengthy high-speed scanning could be very costly. And if a roommate or a family member wants to watch the tape, it might be wise to get the cash up front.

Rank is as tight-lipped about the new technology as an allied commander at a military briefing. But John Thrasher, Tower Video's vice president for video purchases, says he was approached to do a test market about a year ago, at which time he was willing to give it a shot. He hasn't heard much about it since then, but he's had time to formulate some questions. First, he wonders if his customers would actually want to rent a tape they could only watch once. And second, why is such a complex tape design cheaper? He suggested that a simpler way to get more copies of a hot title out there would be to lower the prices of standard cassettes. Finally he expressed concern at the idea of "disposable cassettes."

After all, with concern for the environment running high, this breakthrough in built-in obsolescence doesn't sound like something the world's been holding its breath for. And retailers seem more upset about purchase prices exceeding the $100 mark than they do about having to sell traditional cassettes as "used" when the demand for a title dries up. In any case, Rank will soon test-market the tapes in Sacramento. Time will tell if the idea can ever take off, or if it will self-destruct before its very first play. **—Jon Silberg**

Have camcorder, will travel

When Jim Jianqing grows up, he'd like to be a television cameraman. As it happens, there's a good chance the Shanghai nine-year-old won't have to wait that long. Though his camcorder is nearly as large as he is, he may be supplying footage to Shanghai Television by this time next year as part of a projected weekly half-hour program by and about kids.

Jianqing is part of the *Little Masters*, an eight-year-old weekly newspaper whose staffers start at age five but must retire when they turn 15. Two years ago, the newspaper, which claims to be the largest of its type in the world, started a video department not only to document its own activities and to show the public what it does, but to produce instructional tapes for training new staff members and to teach youngsters with an interest in video the techniques of on-camera interviewing, lighting, camera placement, and editing and producing a finished product.

Cub Reporter: Jim Jianqing is one of many Shanghai kids getting a head start on a video career.

Nowadays when an accredited *Little Masters* reporter sets out to interview a government official like Premier Li Peng or a visiting celebrity like former British Prime Minister Margaret Thatcher, Jianqing or some other *Little Masters* cameraperson will be there as well, along with one of the newspaper's pint-sized still photographers.

The newspaper has spilled out of its Shanghai apartment to occupy the entire building as well as an adjacent structure. Only a small amount of space is allotted to the video section, and its equipment is limited to a full-size Panasonic camcorder, a Hitachi videocassette recorder and a 19-inch color monitor. *Little Masters* hopes to add a video editor sometime this year, along with a second VCR.

At the moment, Jianqing and his colleagues perform only rudimentary editing, re-recording from the output of the camcorder. However, they do have the assistance of Shanghai Television, whose staffers have volunteered to teach the kids the ropes. And when the television show becomes a reality, the kids will be able to use the station's state-of-the-art equipment to produce a more professional-looking product.

—Robert Angus

Video Flashes

Start Your Camcorders. Homemade videos are now being accepted for Sony's 1991 Visions of U.S. contest. All entries must be produced and submitted on VHS, Beta or 8mm cassettes, and should be no longer than 30 minutes—though shorter lengths are recommended. The contest's four categories are fiction, non-fiction, experimental and music video, and the four prize-winners will receive Sony camcorders. Best of all, Visions of U.S. provides a unique opportunity to have your work seen by entertainment-industry giants. This year's judges include Francis Ford Coppola, Rob Reiner, David Byrne, Johnny Depp and big-time film producer Kathleen Kennedy (*E.T.*, *Who Framed Roger Rabbit*). The deadline is June 15. For entry information, write to Visions of U.S., Box 200, Hollywood, CA 90078, or call 213-856-7743.

Vive la France. Chicago-based Home Vision Classics has acquired video rights to one of film history's most sought-after classics: Marcel Carne's *Children of Paradise* (1945). Often referred to as the *Gone With the Wind* of French cinema, and unanimously hailed as one of the very best films ever made, this grand epic of 19th-century Paris has seldom been seen theatrically outside major metropolitan areas. And it has never been available on video in any form. Home Vision expects to release it on cassette in August or September, and a laserdisc version is also in the works.

VIDEOTESTS

VIDEOTEST NUMBER 585

Bang & Olufsen monitor/receiver

Bang & Olufsen has improved the Beovision MX 5000 introduced last year ("Videotests," Mar. '90) by substituting a better picture tube with less geometric distortion, and by adding two-way communication between the remote control and the TV set. The company is renowned for its design—some of its products are in the permanent collection of the Museum of Modern Art—so the elegance of the MX 5500 comes as no surprise.

Externally, the MX 5500 is identical to the earlier model. It comes in white, red, blue, black or gray. The Beolink 5000 remote supplied with the monitor controls all other Bang & Olufsen components. Its LCD screen displays status and operating information transmitted from the TV set. Bang & Olufsen sells the monitor, the remote, the VX 5000 Super VHS VCR and a motorized stand as one package, the Video System 5500.

The MX 5500 uses a specially produced RCA black matrix picture tube designed for brightness, contrast and high resolution. A switchable-mode power supply provides a stable picture even when AC voltage fluctuates widely. The monitor uses proprietary technology to enhance, automatic contrast settings and "permanent color truth." The circuitry uses the trade name VisionClear.

Electronic functions such as tuning, channel memory, picture adjustment, audio/video switching, signal routing and interaction between components are computer-controlled. The computer even allows automatic skip tuning and reordering of channels.

The system connects to a pair of powered speakers through a Power Link socket that carries data as well as audio signals. Separate sockets are provided for unpowered speakers. A multipin

Stylish System: Bang & Olufsen's MX 5500 monitor, VX 5000 VCR, Beolink 5000 remote control (below right) and optional Beolink 7000 (below left) remote.

VIDEOTEST PHOTOGRAPHS: LES MORSILLO

Beovision MX-5500 Monitor/Receiver

DATA

Suggested Price: MX 5500—$2,500; CS 5000 stand—$400; system including VX 5000 VCR—$5,100

Weight: 105.8 pounds

Dimensions: 26-1/2 x 25-1/2 x 18-3/4 (h/w/d)

Power Requirements: 120 VAC, 60 Hz

Power Consumption: full operation—120 W; audio only—27 W; standby—27 W

Screen Size: 26 inches measured diagonally

Speaker Size: two 3-inch drivers

Type of Tuning: frequency synthesis

Method of Tuning: scan or direct access only from remote

Broadcast Tuning Range: 2 to 13, 14 to 83

Cable Tuning Range: 125 channels—2 to 13, A-5 to A-1, A to W, W+1 to +84

Remote Control: IR wireless remote with LCD readout and buttons for TV, status, radio, satellite, store, A/V, phono, CDV, link, CD, videotape, light, audio tape, 10-digit keypad, text, go to, reset, standby and mute; arranged in concentric circles with play in the center are buttons for left, up, right and down in the inner circle; and more for menu, picture, sound, stop, volume up and volume down in the outer circle; on the back are buttons for shift, program, turn, store, clear, video record, audio record, record start, record stop and return

VCR 1 Connector: 21-pin jack with lines for video, S-video, RGB, fast blanking, data and audio

Video/Stereo Audio Input: 1, RCA-type pin jacks

S-Video Input: 1

Video/Stereo Audio Output: 1, RCA-type pin jacks

Video/Stereo Audio Tuner Output: 21-pin jack to and from descrambler

Auxiliary Stereo Audio Output: 7-pin in/out two-way data link

External Speaker Connectors: 8-pin for active speakers, and two 2-pin jacks for standard speakers

Internal Audio Amplifier Power: 4 W/Ch

Accessories: Beolink 5000 remote

RESULTS

Horizontal Resolution: 400+ lines

connector carries power and direction information to a motorized stand, which remembers it and returns to a stored direction, and may be controlled from the remote. This feature lets the TV set face forward when it is off, but swivel to a better viewing angle when turned on. Connection to the VCR is through a single 21-pin cable that carries audio, video and data signals.

Description. The MX 5500 looks much smaller than it is, thanks to clever styling. Most of the front is occupied by a contrast-enhancing glass plate in front of the picture tube. The black area below the tube conceals two three-inch speakers. Almost completely hidden at the bottom right are a headphone jack, a program step button that turns on the set and steps you through the channels, and a standby/on switch.

The jack panel has connectors for speakers, the motorized stand, auxiliary/line input, two Power Links, S-video input, and A/V input and output. Two 21-pin connectors interface the MX 5500 with an EIA IS-15 decoder and the VX 5000 VCR. Stepped forward on the right side are six F-connectors for RF inputs A, B and C, and outputs 1, 2 and 3. Input C and output 3 are for a cable decoder.

Operation. There are few controls on the MX 5500—almost everything is controlled from the remote. Using the set can be sheer pleasure when the computer performs useful tasks like turning

continued on page 19

Snowiness; Video S/N: 52.7 dB

Chroma AM S/N: 60.7 dB

Chroma PM S/N: 60.1 dB

Screen Brightness: 29.1 footlamberts

Accuracy of Colors: very good

Audio Frequency Response: internal amplifiers—85 Hz-9 kHz; Power Link output—10 Hz-20 kHz, +0.8/-0.9 dB

Audio S/N: RF—58 dB; line—85.9 dB

Total Harmonic Distortion: 0.3%

RATINGS

Picture Quality: very good

Audio Quality: excellent

Operational Ease: very good

Overall Performance: very good

VIDEOTEST NUMBER 586

Hitachi VHS VCR

Hitachi's VT-F441A VCR is unusual because it has a built-in cleaner that automatically wipes the heads each time a cassette is inserted or ejected. This not only solves the problem of undercleaning, it prevents overcleaning, which is more dangerous than undercleaning because some cassette-type cleaners can cause premature head wear, and others deposit more debris than they remove. This feature, introduced by Hitachi, is starting to appear on other brands.

A second feature that is equally handy is the Intelascan II Guide Menu. It reduces most of the setup options to plain English or French. Another menu option, Problem Guide, lists the common causes of malfunctions and their cures. Although Intelascan reduces the need to refer to the manual, users should still read it.

The VCR's Spectra Sonic option offers two levels of bass boost—music and movie—which are particularly useful when the VCR is not connected to a good audio system. Other useful functions include two search speeds, slow motion, frame advance, 30-second forward skip, index search, auto index, parental lock and remote control of two Hitachi VCRs, most TV sets and most cable converter boxes.

Description. The VT-F441A is light and compact. Its front panel has a wide black stripe across its face. There are no exposed controls on the front panel. The stripe camouflages the cassette hatch and the infrared sensor. The lower part of the panel's right end swings down to reveal transport, tuner and instant-record timer controls.

The rear panel has F-connectors for RF input and output, RCA-type jacks for video/stereo audio input and output, and a submini phone jack for edit in.

The transport controls on the remote include index search, slow motion, frame advance, tape speed, auto tracking and the more common buttons. Forward of these are buttons for power and guide. The guide button calls up the Intelascan menus.

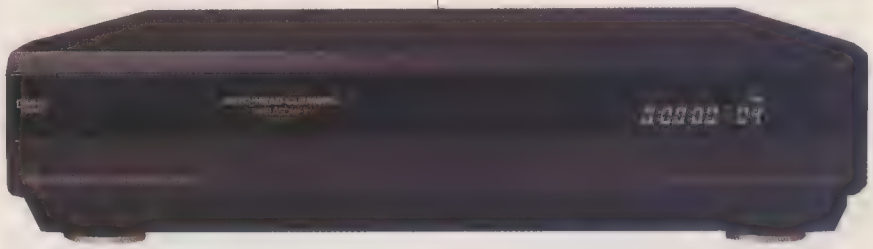
Other buttons set the remote to control a second Hitachi VCR, most TV sets and most cable converter boxes. The remainder are for tuning and TV operation.

Operation. Hookup is straightforward and well-detailed in the manual. The Intelascan menu simplifies setup and even troubleshooting, should it be necessary. If in doubt about a function, a user can cycle through the menu options as a reminder of how the VCR options are set. Programming the timer is easy because it prompts the user in plain English or French.

Controlling the VCR from the front panel is simple because there are few controls. Operation from the remote is equally easy once the user gets accustomed to the layout. The only cryptic button name is AVX, which switches between tuner, simulcast and line input. If the user already has a Hitachi VCR, he or she can switch this one to be controlled by the VCR 2 commands and use VCR 1 for the older Hitachi. Operational ease is very good.

Peformance. The horizontal resolution is 240 to 250 lines with an unweighted video signal-to-noise ratio of 47.2 decibels at SP, 45.7 dB at LP and 44 dB at EP. The weighted video S/N is 53.4 dB at SP, 51.6 dB at LP and 50.5 dB at EP. The chroma AM S/N is 46.2 dB at SP, 42.9 dB at LP and 38.8 dB at EP. The

continued on page 20



A Manual You Can't Lose: Hitachi's VT-F441A includes an onscreen owner's manual.

VIDEOTESTS

What a Character: Goldstar's GVH-9000M generates text in four sizes, and superimposes it during recording or playback.

VIDEOTEST NUMBER 587

Goldstar VHS hi-fi VCR

The GVH-9000M, Goldstar's top-of-the-line VCR, would please any interior decorator. Its dark gray front panel covers almost all of the controls—only the power button is exposed. It is a three-speed machine with four video heads, hi-fi audio and playback effects at all tape speeds. The effects include double-speed playback, still, slow motion and two search speeds. A single touch of the search button provides a low-speed search, while holding down the button produces a high-speed Jet Search.

It has a 181-channel cable-ready tuner capable of MTS stereo/SAP/mono operation, an eight-event/one-year timer, onscreen programming with program review, onscreen display, a quick timer with delay, an auto power/play/rewind/eject/off sequence, superimposable titling in four sizes, a front audio/video input with priority over the rear input and a headphone jack with a level control.

There are no manual level controls for the hi-fi sound, and both it and the linear track sound levels are automatic only. Despite its titling capability, this is not an editing deck—it has no remote pause jack, flying erase head or insert capability.

Description. The GVH-9000M

doesn't look much like a VCR except for the clock display at the right of the front panel. The display area surrounds the power button. The front panel serves as the door to a control compartment. Inside, the cassette hatch occupies almost the full width of the compartment. Below it sit the transport and tuner controls, a headphone jack, a volume control, video/stereo audio input jacks, and slide switches for edit, stereo/mono/SAP, left/stereo/right and hi-fi/normal.

The rear holds rotary controls for SP

Goldstar GVH-9000M VHS VCR

DATA

Suggested Price: $500

Weight: 13.2 pounds

Dimensions: 3-1/2 x 16-1/2 x 13-1/4 inches (h/w/d)

Power Requirements: 120 VAC, 60 Hz

Power Consumption: 31 W

Tape Format: VHS

Tape Speeds: SP, LP, EP

Video Heads: 4

Slow Motion: 1/6x to 1/32x

Cue & Review Search: locking—5x, SP; 10x, LP; 15x, EP; non-locking Jet Search—7x, SP; 15x, LP; 21x, EP

Fast Forward/Rewind Time: approx. 4-1/2 min. for T-120

Remote: IR wireless with a switch for TV/VCR commands and buttons for power, channel up and down, 10-digit keypad, 100, menu, clear, display, TV/VCR, mute, volume up and down, rewind/search, play/2x, fast forward/search, record safety, pause/still, stop, record speed, record, frame advance, slow speed down, slow, slow speed up, tracking up and and down, clock/counter, counter reset; under slider—TV preset, tuner/simulcast/AV, QSR start, QSR length, auto program, add and erase

Counter Digits: 4

Linear Audio: mono

Hi-Fi AFM Audio: stereo

Tuning Method: frequency synthesis

Channel Selectors: programmable up and down buttons on VCR; scan plus direct access on remote

Preset Method: auto program plus add and erase

Broadcast Tuning Range: 2 to 13, 14 to 69

Cable Tuning Range: 4A, 2 to 13, A to W, W+1 to W+58, A-5 to A-1, W-59 to W+84

AFT: always on

Timer: 8-event/1-year

Special Features: still frame, frame advance, 2x speed play, separate eject, counter memory, auto rewind

Absent Features: insert edit, video dub, audio dub, program start locator/index/cue, remote pause

RESULTS

Horizontal Resolution: 230-240 lines

Video S/N, Unweighted: SP—44.1 dB; LP—37.5 dB; EP—40.3 dB

Video S/N, Weighted: SP—50 dB; LP—46.7 dB; EP—48 dB

Chroma AM S/N: SP—44.8 dB; LP—32.7 dB; EP—32.3 dB

Chroma PM S/N: SP—40.8 dB; LP—32.6 dB; EP—33.3 dB

Audio Frequency Response: hi-fi—20 Hz-20 kHz, +0/-2.7 dB all speeds; linear—100 Hz-10 kHz, SP; 100 Hz-5 kHz, LP; 100 Hz-4 kHz, EP

Hi-Fi Dynamic Range: 86.3 dB

Linear Audio S/N: 40.1 dB

Audio Distortion: hi-fi—0.3%; linear—1.2%

RATINGS

Picture Quality: good/very good

Audio Quality: average/good

Operational Ease: very good

Overall Performance: good/very good

and EP vertical lock, switches for CATV/broadcast and channel 3/4 output, F-connectors for VHF/UHF input and output, and video/stereo audio jacks for input and output.

The remote control operates the VCR and Goldstar, Sanyo, Toshiba, RCA and Zenith TV sets. It has the usual transport and tuner controls. It also controls the VCR's titler. Buttons on the numerical keypad double to cycle through the character set, move the cursor and change the size of the characters.

The remote controls many functions through onscreen menus with options for titler, clock set, normal program, daily program, weekly program and program review. Its unusual buttons include clear, which lets a user back up to correct programming entries; TV preset, which selects what type of TV set the remote will control; and the QSR (quick-set recording) buttons, which most manufacturers label OTR or ITR. A sliding cover conceals the QSR, TV preset, channel programming and input select buttons.

Operation. Using the VCR is easy. There is a single RF input, which works fine for cable and single-band antennas, but is more difficult to use if both VHF and UHF bands are needed or if there are scrambled cable channels. The front compartment has only basic transport, tuning and audio controls. The front A/V input is convenient because using it requires no manual switching.

The primary control is the remote, on which most of the buttons have self-explanatory legends. A few functions could be confusing, like the doubling up of the numerical keys for titling, the menu system, the onscreen display, the mute and volume controls (which affect only the TV, not the VCR), TV preset and auto program, which is cryptically called A. Prog. The clock and counter share a display; the counter memory functions only when the counter is displayed on the VCR. Ease of operation is very good.

Performance. The GVH-9000M has a horizontal resolution of 230 to 240 lines with an unweighted video signal-to-noise ratio of 44.1 decibels at SP, 37.5 dB at LP and 40.3 dB at EP. The weighted video S/N is 50 dB at SP, 46.7 dB at LP and 48 dB at EP. The chroma AM S/N is 44.8 dB at SP, 32.7 dB at LP and 32.3 dB at EP. The chroma PM S/N is 40.8 dB at SP, 32.6 dB at LP and 33.3 dB at EP. The measurements at SP are very good, but those at LP and EP are average. Video quality is good to very good.

The audio frequency response of the stereo hi-fi tracks is 20 hertz to 20 kilohertz, +0/-2.7 dB at all speeds, with a dynamic range of 86.3 dB and a total harmonic distortion of 0.4 percent. The frequency response of the mono linear track is 100 Hz to 10 kHz at SP, 100 Hz to 5 kHz at LP and 100 Hz to 4 kHz at EP, all with an audio S/N of 40.1 dB and a total harmonic distortion of 1.2 percent. Audio quality is average to good.

Conclusion. The Goldstar GVH-9000M is an attractive hi-fi VCR with good to very good picture quality, average to good audio quality and very good ease of operation. Overall performance is good to very good. At a suggested price of $500, it is an attractive option. ■

TECH TIP

Kill the lights

If you've never acquired a taste for letterboxed movies, try watching them with the lights off. The picture size won't change, but you'll forget about the black bars because they will vanish into the background darkness of the room.

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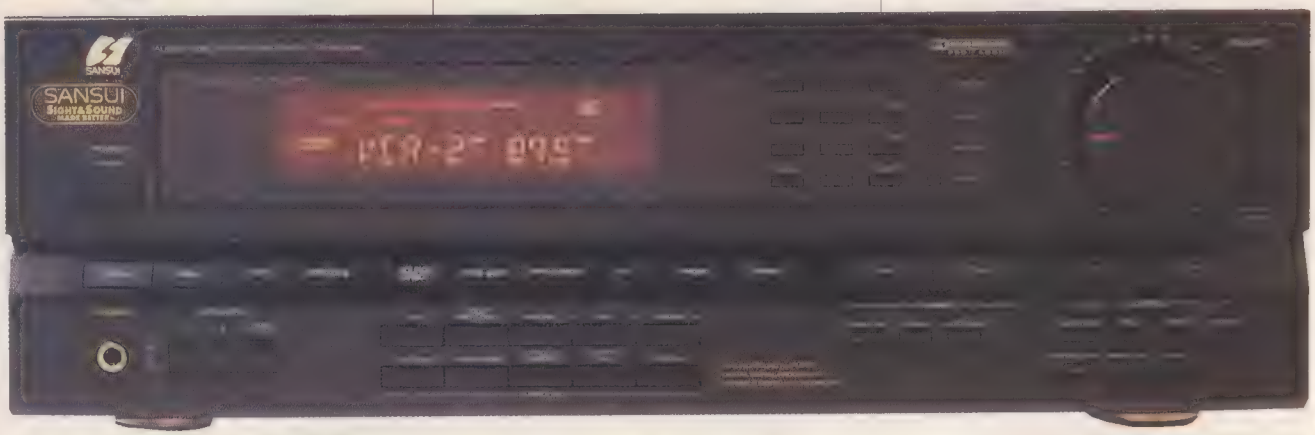
VIDEOTESTS



Memory Machine: Four surround memories let Sansui's RZ-9500AV store settings for delay time, balance, tone, and center and rear channel level.

VIDEOTEST NUMBER 588

Sansui audio/video receiver

Sansui's RZ-9500AV audio/video receiver is designed to give cost-conscious buyers a fair helping of desirable features. It offers an AM/FM tuner, A/V switching, a Dolby Pro-Logic surround decoder and five channels of amplification. It even provides for bidirectional dubbing between two VCRs.

Both video and S-video signal connectors are provided, but the receiver does not convert one type of video to the other. It accepts inputs from one turntable, one CD player, two audio tape recorders, two VCRs and a laserdisc player. Outputs are provided for two audio tape recorders, two VCRs and five preamplifiers. Jumpers connect the preamplifier outputs to the amplifier inputs, and external signal processors may be connected in place of the jumpers.

The two front amplifiers are rated at 100 watts per channel, the two rear channels at 30 watts per channel and the center channel at 40 watts, all into eight ohms. The front-channel amplifiers may feed two speaker systems singly or together; a switch at the back allows correct impedance matching.

There is no subwoofer output but a super bass control can help compensate for speakers with weak bass response. It provides eight decibels of boost or cut at 50 Hertz; the conventional tone controls are active at 100 Hz and 10 kilohertz. The RZ-9500AV offers Dolby Pro-Logic,

Sansui RZ-9500 AV A/V Receiver

DATA

Suggested Price: $770

Weight: 30.6 pounds

Dimensions: 5-7/8 x 17 x 16-1/8 inches (h/w/d)

Power Requirements: 120 VAC, 60 Hz

Power Consumption: 575 W

Special Features: input switching for 3 video and 5 audio sources. AM/FM tuner with auto/manual tuning and programmable call letters. Dolby Pro-Logic and three hall settings with variations. variable rear-channel delay and 5 channels of amplification

Remote Control: programmable IR wireless with switches for audio/video and learn/use; indicators for transmit and learn; and buttons for power, record/mute, pause, stop, play, rewind, fast forward, direction, tape 1, tape 2, disc, stop, pause/play, forward scan, reverse scan, track forward, track reverse, CD, laserdisc, a 10-digit keypad, VCR 1, VCR 2, tuning up, tuning down, source direct, cable/FM, band, program scan/call, phono, tuner, Dolby Pro-Logic, natural, hall, stadium, test tone, center mode, spatial, memory call, surround/ambience off, control up, control down, center level, rear level, delay time, balance, super bass, bass, treble, equalizer call, equalizer on/off, mute, volume up, volume down and 6 blanks

Video/Stereo Audio Inputs: 3—VCR 1, VCR 2, laserdisc

S-Video Inputs: 3—VCR 1, VCR 2, laserdisc

Video/Stereo Audio Outputs: 2—VCR 1, VCR 2

Video Output: 1

S-Video Output: 1

Stereo Audio Inputs: 4—CD, phono, tape/DAT 1, tape/DAT 2

Stereo Audio Outputs: 2—tape/DAT 1, tape/DAT 2

Preamplifier Audio Output: 5 channels—left front, right front, left rear, right rear, center

Amplifier Audio Inputs: 5 channels, as above, jumpered to preamp outputs

Headphone Jack: 1/4-inch stereo

External Speaker Connectors: spring-loaded clips for all five channels

Internal Audio Amplifier Power: front channels—100 W/ch into 8 ohms at 0.02% THD; rear channels—30 W/ch into 8 ohms at 0.03% THD; center channel—40 W/ch into 8 ohms at 0.03% THD

Accessories: remote control with batteries, AM loop antenna with mounting bracket, FM dipole, 300-75 ohm antenna transformer

RESULTS

Video Bandpass: 10 mHz

Luminance S/N, Unweighted: 62.1 dB

Luminance S/N, Weighted: 63.8 dB

Video S/N, Unweighted: 63.8 dB

Video S/N, Weighted: 66.5 dB

Chroma AM S/N: 68.3 dB

Chroma PM S/N: 50.1 dB

Video Crosstalk: 58.3 dB

Audio Frequency Response: 20 Hz-20 kHz, +0.2/-0.7 dB

Audio S/N: 78.6 dB

Total Harmonic Distortion: front—0.037% at 100 W; center—0.04% at 40 W; rear—0.04% at 30 W

RATINGS

Picture Quality: very good

Audio Quality: good to very good

Operational Ease: excellent on receiver; good on remote

Overall Performance: very good

natural, hall and stadium surround modes, which can be customized. It also has a phantom center-channel mode and spatial enhancement. In short, the receiver offers as much as possible while keeping cost low.

Description. When the receiver is switched on, its large, comprehensive display lights up in easy-to-read orange. To its left are the power button and a standby indicator; at its right are a large calibrated volume control and a loudness switch. A ten-digit keypad and buttons for scan tuning, direct tuning, character, clear, memory and enter emerge from the display face.

The lower half of the front panel holds selectors for VCR1, VCR2, laserdisc, video dub, source direct, tape 1/DAT, tape 2/monitor, CD, phono and tuner, plus up/down pairs for tuning and control. More buttons are on hand to select the parameter being adjusted: super bass, bass, treble, balance, center channel, rear level and delay.

Below the tuning buttons are switches for cable/FM antenna, FM/AM and auto/manual tuning. Buttons nearby select the surround mode, four groups of memorized settings, the test tone, the center mode and spatial enhancement. Also up front are a 1/4-inch stereo headphone jack and switches for main A speakers, main B speakers and rear/center channel.

Across the top run antenna connectors, the CD input, the rear speaker connectors, the center speaker connectors, the power cord and two switched AC outlets. Across the bottom are the turntable grounding screw, the other audio and A/V inputs and outputs, the preamp outputs, the power amp inputs and the speaker connectors. There is also a video monitor output and a system control jack for interfacing with other Sansui components.

The surface of the remote is divided into four areas. The area furthest forward contains the power button; switches and indicators for programming the remote; and VCR/audio tape deck controls. The next group controls a CD or laserdisc player. On a dark titanium gray background are a ten-digit keypad and buttons for VCR 1 and VCR 2, plus three blank ones. The fourth group contains most of the receiver controls.

Operation. Hooking up the RZ-9500AV is easy because the inputs and outputs are unmistakably marked. Using it is equally easy because of the grouping of the controls: power at the left, volume at the right, source switching across the middle with groups for tuning, surround/ambience mode and sound quality. Setting station presets and identification is straightforward, as

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are memorizing surround characteristics and programming the remote.

The remote is a little difficult to master because there are so many similar buttons; however, the grouping of like buttons helps, as do the different background shades. If you darken the room for watching video the shading may not help. An overlay is provided background shades. Operation from the receiver is excellent, except for the surround balance control, which is placed on the rear. From the remote, operation is good.

Performance. The receiver has a video bandpass of 10 megahertz and is not likely to compromise the horizontal resolution of any consumer source. The luminance signal-to-noise ratio is 62.1 decibels unweighted and 63.8 dB weighted. The video S/N is 63.8 dB unweighted and 66.5 dB weighted, while the chroma AM S/N is 68.3 dB and the chroma PM S/N is 50.1 dB.

These measurements were taken with only one active video source. If more than one is active, crosstalk between channels lowers the video S/N to 58.3 dB. Video quality is very good.

The audio frequency response is 20 Hz to 20 kHz, +0.2/-0.7 dB worst case for all inputs. All inputs except phono pass 10 Hz to more than 50 kHz with slightly looser tolerance. The audio S/N is 78.6 dB, which is just average.

The Dolby Pro-Logic decoder is very good at keeping dialogue out of the rear channels, but some does leak into the front left and right channels, which is not so good. The other surround and ambience effects are pleasing. The super bass control helps, but a subwoofer output would be appreciated. Tuner quality is good with a usable mono sensitivity of 11.2 dBf and stereo with 50 dB quieting of 38.2 dBf. Overall audio quality is good to very good.

Conclusion. The RZ-9500AV is a lot less expensive than some top A/V receivers. If offers very good video quality, good to very good audio quality, excellent operational ease at the receiver and good operation from the remote. Its overall performance is very good. ■

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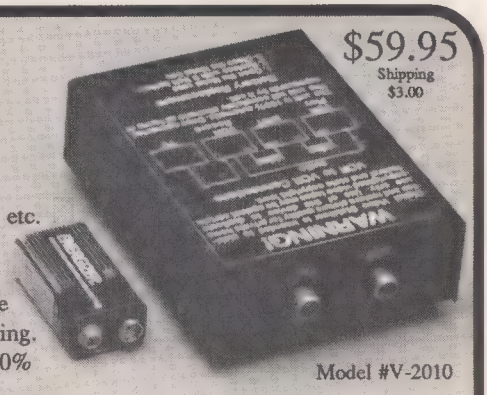

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BANG & OLUFSEN

continued from page 13

on the set, turning it to face you, and starting playback when you select videotape. However, it can be frustrating when a user wants to connect a signal source to a specific output, for which there is no designated instruction. Many multistep operations are combined to save time, but if the designers didn't program the operation you want into the system, you're out of luck.

Many features are accessed through menus, which can be tedious at times. Some buttons on the remote perform multiple functions dictated by the last option used. For example, the buttons with left and right arrows scroll through menus, fast forward and rewind the VCR, select sources and regulate slow-motion speed. Most users will eventually learn the system, but will constantly need to refer to the manual at first.

The remote also operates the VCR, a CD player, an audio tape deck, a phonograph, a radio and even suitably wired room lights. We tried it with the new Beosystem 2500 compact audio system and were pleased to discover that the same operating pattern carries through for all system devices.

However, the user must forget almost everything he or she knows about operating video equipment and start from scratch. Operating the Video System 5500 is much like learning to drive on the other side of the road. We rate ease of operation as very good—a compromise between its excellent and weak aspects.

Performance. The MX 5500 has a horizontal resolution of more than 400 lines. The video signal-to-noise ratio, or snowiness, is 52.7 decibels. The chroma AM S/N is 60.7 dB and the chroma PM S/N is 60.1 dB. With a screen brightness of 29.1 footlamberts, the MX 5500 looks dimmer than competing sets on the U.S. market, but this is by design. Bang & Olufsen feels our typical sets are too hard on the eyes, and that viewers will become accustomed to the dimmer picture.

Color is also less brilliant than on competing sets. To our eyes it seems as if the picture is muted by a slight haze. The major change from the previous model is that the picture tube exhibits less geometric distortion. The measurements are slightly better than on the earlier model. We have become more accustomed to the picture, so we rate it very good, but with the caveat that it is noticeably less bright and punchy than typical U.S. sets.

The audio frequency response of the internal amplifiers is 85 Hertz to 9 kilohertz at the -3 dB points, as rated. At the Power Link output and at the line level connections, it is 10 Hz to 20 kHz, +0.8/-0.9 dB. The audio S/N is 58 dB from RF sources and 85.6 dB from line sources with a total harmonic distortion of 0.3 percent. Except for the limitations of the internal speakers, audio performance is excellent.

Conclusion. The MX 5500 looks terrific and produces excellent sound with outboard speakers. Although it has a dimmer picture than usual and restrained color, it will undoubtedly find a following. As the heart of an A/V system, it is more complete than any monitor we've seen, except for custom designs. If the manufacturer designed what you want into the system, you will be very happy. Our overall rating of very good is a result of slowly becoming accustomed to the unusual picture and our experience working with the monitor as part of an integrated system. ■

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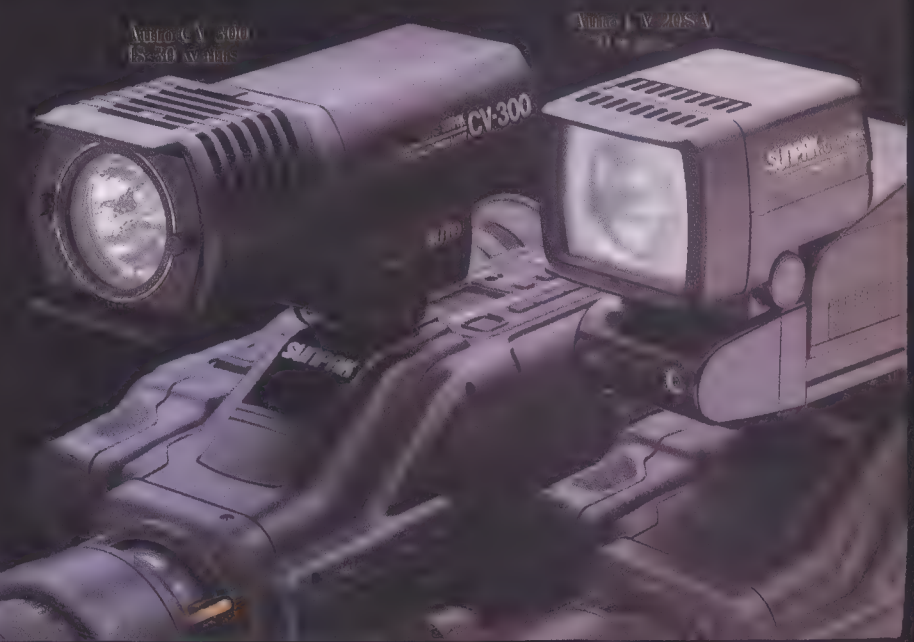

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Hitachi VT-F441A VHS VCR

DATA

Suggested Price: $550

Weight: 10.7 pounds

Dimensions: 3-1/2 x 14-5/8 x 12-3/4 inches (h/w/d)

Power Requirements: 120 VAC, 60 Hz

Power Consumption: 21 W

Tape Format: VHS

Tape Speeds: SP, LP, EP

Video Heads: 4

Slow Motion: 1/5x to 1/30x

Cue & Review (Search): locking—3x, SP; 6x, LP; 9x, EP; non-locking—5x, SP; 10x, LP; 15x, EP

Fast Forward/ Rewind Time: approx. 5 min. for T-120

Remote: IR wireless with buttons for power, VCR 1, VCR 2, CATV, TV, VCR/TV, AVX, eject, guide, display, clear, memory, counter remaining, 10-digit keypad, 100/enter, previous channel, mute, volume up and down, channel up and down, index, slow, slow speed minus and plus, rewind/search, play, fast forward/search, record (2 buttons), pause/still, stop, frame advance, record speed, auto tracking and manual tracking up and down; also operates second Hitachi VCRs, most TV sets and cable converter boxes

Counter Digits: 5—hours:mins:secs

Program Start Locator/Index/Cue: VISS—search up to 99 index marks in either direction

Linear Audio: mono

Hi-Fi AFM Audio: stereo

Tuning Method: frequency synthesis

Channel Selectors: programmable scan on VCR; scan plus direct access on remote

Preset Method: auto program with manual add and erase

Broadcast Tuning Range: 2 to 13, 14 to 69

Cable Tuning Range: 2 to 13, A-5 to A-1, A to W, W+1 to W+84

Timer: 8-event/1-month

Special Features: still frame, frame advance, remote pause, counter memory, separate eject (on remote), auto rewind, channel lock

Absent Features: flying erase head, speed play, audio dub, video dub, insert edit

Accessories: remote control with batteries, antenna cable

RESULTS

Horizontal Resolution: 240-250 lines

Video S/N, Unweighted: SP—47.2 dB; LP—45.7 dB; EP—44 dB

Video S/N, Weighted: SP—53.4 dB; LP—51.6 dB; EP—50.5 dB

Chroma AM S/N: SP—46.2 dB; LP—42.9 dB; EP—38.8 dB

Chroma PM S/N: SP—42.6 dB; LP—37.9 dB; EP—37.1 dB

Audio Frequency Response: hi-fi—20 Hz-15 kHz, +0.1/-1.8 dB, -3.5 dB at 20 kHz; linear, -3 dB: SP—75 Hz-10 kHz; LP—75 Hz-7 kHz; EP—75 Hz-5 kHz

Hi-Fi Dynamic Range: 88.6 dB

Linear Audio S/N: 41.2 dB

Audio Distortion: hi-fi—0.3%; linear—1.2%

RATINGS

Picture Quality: very good

Audio Quality: good/very good

Operational Ease: very good

Overall Performance: very good

HITACHI VCR

continued from page 13

chroma PM S/N is 42.6 dB at SP, 37.9 dB at LP and 37.1 dB at EP.

The horizontal resolution is typical for VHS, and all of the SP measurements are very good to excellent. Those at EP are good to very good and those at LP are good. Video quality is very good.

The audio frequency response of the hi-fi tracks is 20 Hertz to 15 kilohertz, +0.1/-1.8 dB, down 3.5 dB at 20 kHz with a dynamic range of 86.6 dB and a total harmonic distortion of 0.3 percent. On the mono linear track, frequency response at the -3 dB points is 75 Hz to 10 kHz at SP, to 7 kHz at LP and to 5 kHz to EP.

The linear track audio S/N is 41.2 dB and the total harmonic distortion is 1.2 percent. Audio quality is good to very good with special praise for the linear track frequency response.

Conclusion. The VT-F441A deserves attention for its Intelascan II system. The VCR's very good video quality and ease of operation plus very good to good audio quality yield a very good overall performance rating. At a suggested price of $550, it is a very good value that we recommend highly. ■

Calling Video Readers

All magazines get reader mail, but *Video Magazine's* correspondence is filled with solutions as well as queries, insights, personal reports, feedback about equipment, the informed chatter of the country's unofficial video experts. This summer, in our August issue, we're calling on you to share your experience with fellow videophiles.

Send us your best tips, your toughest questions, your keenest observations. If you have a collection, a system, an installation or an adventure you'd like others to learn about, let us know.

We also invite you to speak your piece about video as you see it. We'll publish the essay that best grabs our interest in Off the Air and award the reader whose article is selected a full author's fee. (Submissions should be typed, double-spaced and no longer than three pages.)

There'll be much more, but we hope you'll take the opportunity to join *Video Magazine* in creating this special reader self-portrait. Send contributions to Reader Issue, Video Magazine, 460 West 34 Street, New York, NY 10001. ■

EDITED BY BRIAN CLARK

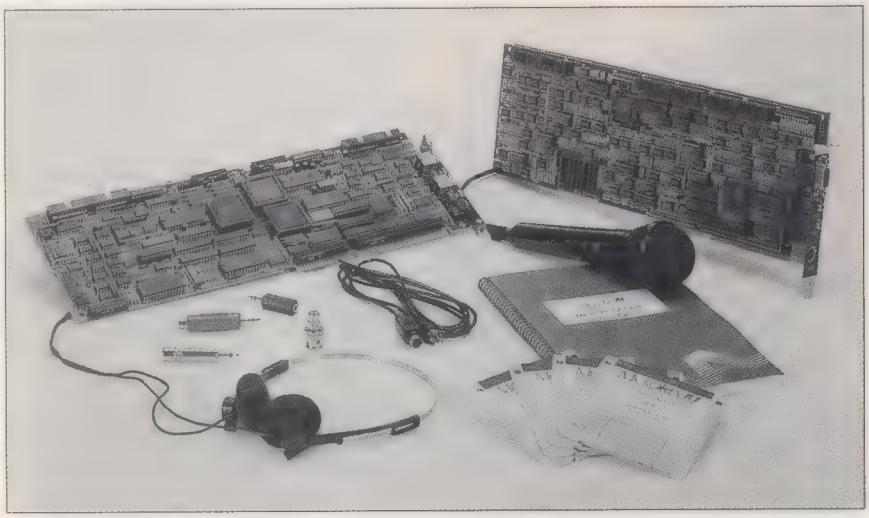
NEW PRODUCTS

Digital features highlight combi player

Panasonic's new combi player, the LX-101, incorporates several advances from its costlier players. Picture features include digital time-base correction and digital Y/C separation. A shuttle dial allows noise-free scanning on both CAV and CLV discs. Audio features include MASH digital-to-analog conversion circuitry. The LX-101 boasts 430 lines of horizontal resolution, and a 38-key remote control. Random play, track search and intro scan are additional features.

Price: $600.

For additional information, circle No. 152 on Reader Service Card.



Video Associates offers multimedia tool

Video Associates' MicroKey/AV enables any IBM AT-compatible computer to output any combination of graphics, motion video and sound to VCRs or monitors. MicroKey/AV consists of separate video and audio cards and accepts NTSC, PAL, composite and S-video signals. MicroKey/AV can capture still images from a video camera, record audio into digital audio computer files and allow the editing of audio tracks. It has a sampling rate of up to 32 kilohertz. Included are a software package, a microphone, headphones, a cable and connectors.

Price: Under $3,000.

For additional information, circle No. 153 on Reader Service Card.

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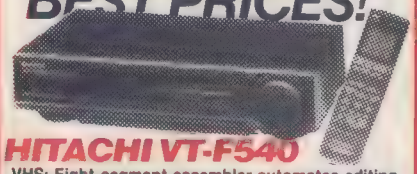

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HITACHI VT-S730A

S-VHS: Title/date recording adds personal touch. Bargraph-style "tape time remaining" display eliminates recording surprises. Synchro-edit feature simplifies dubbing. CALL

TOSHIBA SV-771

S-VHS: Optical scanner digitizes graphics for superimposition. Other digital tricks include color correction, fades, wipes, negative/positive, titles, and noise reduction. CALL

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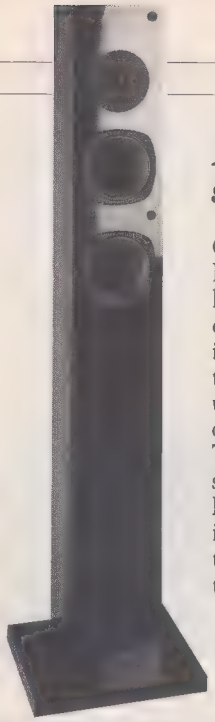
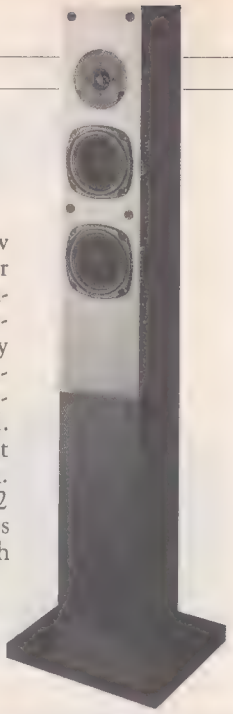


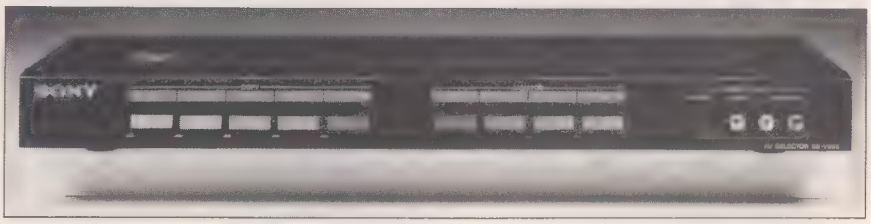
NHT designs specialty speaker

California speaker manufacturer Now Hear This designed the VT-1 Tower loudspeaker specifically for video applications in home theaters. The magnetically shielded VT-1 uses a proprietary technique, which NHT calls Tuned Column Loading, to deal with the low frequency requirements of video sound. The speaker will perform as a front speaker or as part of a surround system. It measures 40 inches tall and 5-1/2 inches deep and wide. The VT-1 uses two 4-1/2-inch woofers and a one-inch tweeter.

Price: $329.95.

For additional information, circle no. 158 on Reader Service Card.





Sony delivers low-priced A/V selector

Sony's SB-V66S audio/video selector has four sets of video inputs and two sets of video outputs. One set of inputs is on the front for easy camcorder connection. Bidirectional dubbing can be accomplished while watching a third source. S-video connectors are on all video inputs and outputs.

Price: $129.95.

For additional information, circle No. 159 on Reader Service Card.

Sanyo VCR simplifies programming

Sanyo's VHR9385 VHS VCR offers simplified onscreen programming. The four-head double azimuth design permits such special effects as variable-speed slow motion and frame advance. The VHS Index Search System includes index scan, which plays the first five seconds of each indexed portion before going to the next index point. Go To Play allows users to choose the point in real time to fast forward or rewind to, while Go To Record begins recording at that point.

Price: $329.95.

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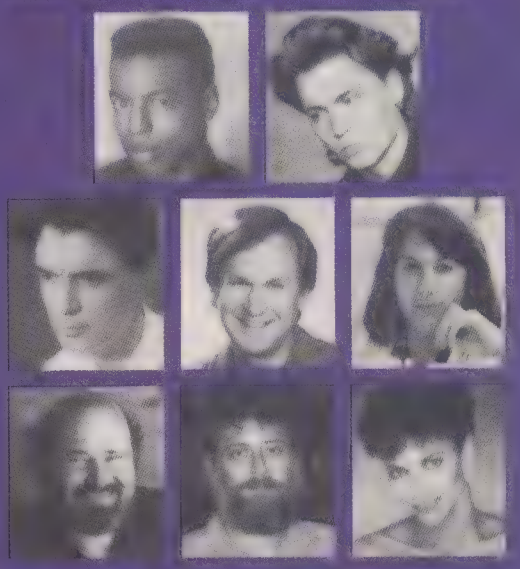


VISIONS

THE 7TH ANNUAL VISIONS OF U.S. VIDEO CONTEST

BY BOB BARLOW

Pro Power: ProScan's 31-inch Series 50 set includes a bright Invar tube.

February 1989. The scene: a subterranean conference room at the U.S. headquarters of Thomson Consumer Electronics in Indianapolis. A small group of men sit dejected and silent under the unforgiving glare of fluorescent lights—wondering where they had gone wrong.

The mandate had been clear. Develop for RCA (which Thomson owns) a line of high-performance consumer video products. Components more striking than RCA's main line. Equipment that would make RCA competitive in the small but growing—and more profitable—high end of the video market. Stylish trendsetters that would lend pizzazz to the image of the entire RCA brand.

Months earlier, the men had set out to create such a line under the vague project name "Brand New." Designers sketched. Engineers toiled. Finally, in February, the project team presented their ideas, in the form of a handsome array of mock products, to the toughest audience they could think of—a panel of consumers.

It was, as one team member recalls, "a massacre." The products they had struggled to create were shot down by the very people to whom they were meant to appeal. The team's best try was 180 degrees off the mark, and the project's original deadline of mid-1990 seemed perilously near. With a $30 million commitment from Thomson's French parent company hanging in the balance, the team returned to the drawing boards, subdued and determined.

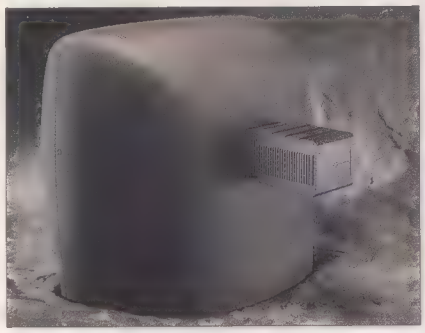
New brands are never easy to bring into the world, especially the ultra-competitive world of consumer electronics. Consumers are already loyal to familiar brands of TV sets and VCRs. Even a company with the clout of RCA, which sells more TV sets in the U.S. than anyone else, takes an enormous gamble by introducing a new line of components under its own name. Money, prestige and marketplace position are all visibly at risk.

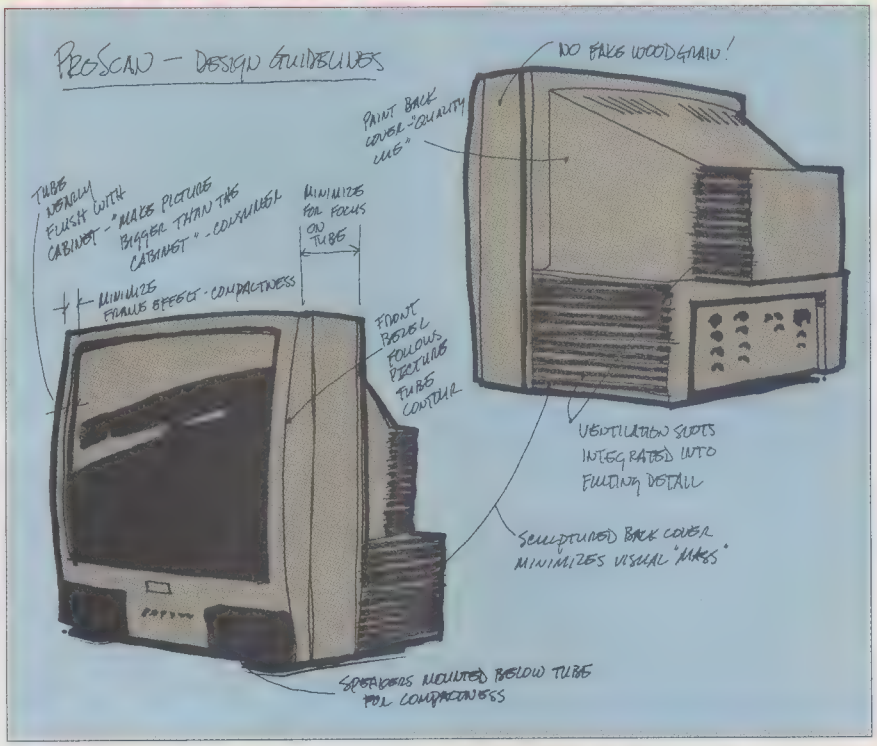
In the end, RCA produced a line of six TV sets and one laserdisc player, all of which go by the brand name ProScan.

BIRTH OF

Behind the scenes with RCA as high technology meets hard

Work In Progress: Front and rear views of an early ProScan TV design illustrate the emphasis on simplicity and advanced forms.





Identity Kit: Concept sketches by industrial design chief Louis Lenzi highlight ProScan's key elements.

They're technically advanced and elegant in appearance. Initial acceptance by dealers and the public is promising. But back in 1988, when the project began, ProScan was only a gleam in RCA's eye—and its success was far from guaranteed.

The project started as a response to advice RCA had sought about the best ways to maintain its strength in what everyone agreed was shaping up as a rocky new decade. RCA had turned to Telesis, a consulting firm specializing in competitive strategy. The firm's advice, in a nutshell, was to go after the high end.

"We faced an interesting challenge," explains Marty Holleran, Thomson Consumer Electronics president and CEO. "We had to raise the image of RCA in the eyes of consumers. They way we decided to do that was through ProScan. We had ventured into the high end before, with the Dimensia system. Unfortunately, that was not particularly well executed. As a product, it was terrific, but not as a business approach.

"That's one of the reasons we're so confident about ProScan," Holleran continues. "It's a business play. And it's been thought through as thoroughly from the business end as from the product perspective."

It might be worthwhile to consider for a moment what the term "high end" actually means. In spite of many definitions in common usage, most industry professionals would agree that a "high-end" video component shares all or most of the following characteristics: better sound and a better picture than conventional counterparts, more of the latest technological advances, more convenience features (but not necessarily as many showy bells and whistles) and, in general, higher prices.

A BRAND

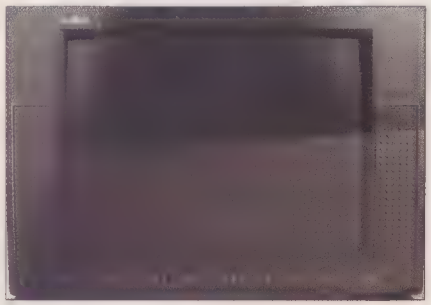
reality in the launch of a major line of high-end components.

BIRTH OF A BRAND

Why should a company like RCA, whose bread-and-butter products are well-built, solidly performing "mid-range" TV sets, even think about the high end?

"The high end was a significant piece of the market in which we were not particularly strong," explains Gary Savadove, RCA's customer satisfaction manager and a key team member. "We knew we had to go after it because, although it only accounts for about 12 percent of sales, those sales generate a third of the dollars in this industry. But we knew very little about how to approach the high end."

RCA faced the challenge by trying a radically different approach. "We did know we had to be different in almost every way from standard RCA operating procedures," recalls Savadove. "The product, the service, the support, the marketing, the dealing with retailers and consumers—everything would have to be special or unique: what we called 'business as unusual.'



Trial Run: Mock TV cabinet with side-mounted speakers tests the look of two shades of gray.

"We did one very smart thing. We didn't try to cram the project through the organization. We set up a team outside the system and set it up to draw on the expertise of a small group of people who would not get bogged down in the bureaucracy."

The team expanded and contracted during the 18 months it took to develop the ProScan line and its marketing plan. Usually, it consisted of about a dozen people, experts in marketing, sales, product development, engineering, research, manufacturing, public relations, advertising, finance and industrial design, among other specialties (see "ProScan's A Team"). "We chose people senior enough to be good leaders, but not so entrenched that they'd be afraid to go out on a limb," notes Savadove.

Present at the Creation: ProScan's principal shapers included (left to right) Gregory Van Acker, Gary Barker, Gary Savadove, Louis Lenzi and Ben Flint.

ProScan's A Team

The composition of RCA's ProScan project team varied as the products moved from concept to reality. But its core was a diverse group of video marketing and design professionals.

- Gary Savadove, customer satisfaction and business development manager, headed the effort. He created the business plan and a timetable for the line's launch.
- Sunil Mehrotra, RCA brand management chief, led the marketing effort—in particular shaping the crucial focus group studies.
- Louis Lenzi Jr., RCA industrial design manager, created ProScan's unique look and identity, including the owner's manuals.
- Gregory Van Acker, ProScan marketing and sales support chief, designed ProScan University and runs the marketing and consumer service operations.
- Gary Barker, product liaison manager, developed feature packages for ProScan models and the plan that integrates the line into RCA's other TV and video operations.
- Ben Flint, sales planning and logistics manager, familiarized RCA dealers with the ProScan program and organized service and parts programs. **—BB**

BACK ON TRACK

The team was just a few months old when the February "massacre" struck. To get back on the track, recalls Savadove, "we started asking questions."

A lot of questions.

Ultimately, some 500 consumers were chosen to represent a broad sampling of high-end buyers. These were men and women, couples and singles in Los Angeles, Cincinnati and Stamford, Connecticut. They were interviewed to determine their design preferences. Hundreds of focus groups in ten other major markets were also conducted to find out what features high-end customers want most.

Team members hit the road to observe the responses firsthand, the better to incorporate findings unadulterated into the final product. "You would say goodbye to your family for three weeks," recalls Louis Lenzi, ProScan's industrial design manager. "And you'd be thinking, 'If this is Wednesday, we must be in Cincinnati.' You'd sit behind the glass during a focus group and die a thousand deaths if they hated your design. But when they loved it..."

Watching Lenzi's face as he reacted

to the responses of focus group participants became a favorite pastime of other team members.

"It wasn't easy," says Lenzi.

But it was invaluable. On the design side, the team learned that high-end consumers want such things as a picture tube that is larger than the cabinet (improbable though this may be), compactness and a style that emphasizes function rather than trendy design.

In response, the design of the TV sets now in the line follows the contour of the convex picture tube itself. In each model, the tube is nearly flush with the front of the set, with a narrow "wrap" section in front and a sculpted back. To maintain compactness, speakers are mounted below the picture tube. On models with three-way speakers, tweeter and midrange drivers are on the front of the set, and bass drivers are enclosed on the sides.

Extra attention was paid to secondary "quality cues," which led to clean, simple control panels, unobtrusive speaker grilles, ventilation slots hidden in fluting detail and a painted back. "Even though people aren't going to spend a lot of time staring at the back of the set, it looks great coming out of the box," notes Lenzi.

ProtoScan: Earthy colors and striking controls highlight early ProScan design.

But even if looks, as the studies also indicated, count for a lot in the high

NAMING THE BABY: FROM ROBOSCAN TO PROSCAN

EURA

After creating an entirely new line of high-end components, RCA's Pro-Scan team still faced a task of major importance—coming up with a name for the line. During much of its development, the working name for the project was simply "Brand New" (the notion of "Brand X" was nixed moments after it was suggested). But by late 1989, it was clearly time to come up with an official identity.

The decision set into motion a process not unlike that of naming a new baby. The team turned to sources inside and outside of Thomson for ideas. On the inside, everyone from executives to cafeteria workers was canvassed for suggestions. For outside help, the team contacted Namelab, the San Francisco-based company responsible for such successful logos as GEO, Lumina and Compaq, among countless others.

Contrary to popular belief, most such firms do not use computers to generate names. At Namelab a small group of professional linguists considers a set of messages the client is trying to express with a particular project and compiles a table of morphemes, or basic word elements, that reflect those messages. Then, as Namelab President Ira Bachrach explains, "From those morphemes, we create a new word to order."

WAVE

Between the names supplied by Namelab and those culled internally, the team at RCA ended up with more than 700 potential designations. After a series of screening sessions—the final two of which were conducted among consumers—four finalists emerged: Wave, Eura, Images and ProScan.

Wave, a strong contender, was ruled out because it didn't convey enough concrete information about the product itself. Eura evoked the line's European styling, but didn't communicate any technology benefits. Images was simply too soft.

"ProScan was the only finalist that expressed what we wanted to express," says team member Gary Savadove, "It says high-tech, advanced, leading edge. The 'pro' part says professional and the 'scan' part suggests

IMAGES

television. But it was a very emotional issue, and the team was bitterly divided at times. There was a lot of support for Wave."

Ironically, the ProScan name has been an RCA property since the early '80s, notes Joe Clayton, vice president of RCA's television division. "Before GE or Thomson got here, ProScan was a registered trademark. It sounds great, and we own the rights to it, so that gave it an advantage." In fact, in Europe, ProScan is applied to Thomson's line of professional broadcast equipment.

What names didn't make the short list? Here are some of the more memorable candidates from the original 700-plus list: Premiere, Rainbow, UltraTech, Apollo, Genesis, Merlin, Phoenix, Socrates, Black Ball, Cyco-Lops, RoboScan, ThunderVision and—believe it or not—Yuppie-Vision. —BB

PROSCAN

BIRTH OF A BRAND

end, they aren't everything. So the team examined consumer preferences on the performance front, and discovered an interesting phenomenon: High-end consumers are slightly schizophrenic creatures. They are pleased with the performance and reliability of today's high-end TV sets, but dissatisfied with the fact that their very sophistication makes them difficult to operate.

The team decided to take this dichotomy and run with it. Ultimately, it inspired the ProScan slogan: "So advanced. Yet so simple."

"It's more than just a cute piece of advertising copy," says Savadove. "As we developed every component of every piece of hardware, we used it as a kind of screen. We would literally ask at every step, 'Is this so advanced, yet so simple?' If not, we'd make a change."

Responding to the "so advanced" side of the equation, the team developed three elements: improved picture quality, a number of high-performance audio features and, on selected models, an array of digital special effects.

The picture improvements indicate the seriousness with which the team approached the performance end of its task. For the line's top sets, the team selected a so-called "high-drive" picture tube with an Invar shadow mask that

Top Gun: ProScan's 35-incher packs it all in—Invar tube, PIP, zoom, Dolby Surround and an equalizer.

permits the sets to operate in a wider performance range. Anti-static elements further enhance the picture by keeping dust from building up on the tube's surface. A wide-band video amplifier was specified to boost detail and resolution, a dynamic gamma correction circuit to automatically heighten brightness and contrast levels, and a digital comb filter to eliminate edge crawls, hanging dots and moire-type distortions.

On the "so simple" side were a multitude of convenience and service features: a color-coded universal remote, an abundance of clearly labeled inputs and outputs (to make the sets easy to hook up to other audio and video gear) and a constellation of service policies, including a one-year in-home warranty, a national network of repair centers, an owner's club and a 24-hours-a-day/seven-days-a-week "800" information line.

SECOND TIME AT BAT

By the middle of 1989, the team had developed its second attempt at a product line—more than a dozen products based on the "So advanced. Yet so simple" philosophy. They unveiled the products at a specially convened advisory council of key RCA retailers. "We did a lot better, but there were still changes to be made," Savadove says. "Some things that worked for consumers, strangely enough, didn't work for retailers." For instance, an entire subline of VCRs was quashed by dealers, who felt the products too closely resembled RCA's main-line decks.

The team had also brought several console TV models to the meeting, only to be advised by dealers to "start with

continued on page 80

The Art Of The Sale

With a product line as different as ProScan, you don't just deliver it to dealers around the country and say, "Here's the stuff—now sell it." To teach dealers the best ways to market ProScan equipment, RCA created ProScan University. "Like a real university, you have to take a major—that's product information—but ProScan University also offers a lot of minors in important background information," explains Gregory Van Acker, RCA's marketing and sales support manager.

The training starts with a two-hour course on laserdisc designed to help dealers properly sell the products. Vignettes—some humorous, some serious—are used throughout the session to help salespeople increase their success rate "by up to 25 percent."

"We teach that three main things turn consumers off, and this comes straight from the consumers," says Van Acker. "These are a lack of product knowledge, indifference and what we call technobabble. We show salespeople how to avoid all three." And to ensure the information sinks in, Van Acker's staff, in the guise of ordinary consumers, takes to the road to visit ProScan dealers. **—BB**

RISKY BUSINESS

In the rough, tough consumer arena, a big name and deep pockets are no guarantee of success. Almost every large video manufacturer has miscalculated the market at one time or another. In fact, one need look no further than RCA itself to illustrate the perils of launching new equipment.

Back in 1984, barely three years after its debut, RCA laid to rest its promising CED videodisc player, ironically at a moment of surging sales. Even though CED players produced better pictures than VCRs, they fell victim to the unexpectedly rapid growth of VCR sales, VCR price drops and the booming videocassette rental business. Fortunately for RCA at the time, it was also selling more VCRs in the U.S. than anyone else. **—BB**

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You can enjoy the finest in audio and video entertainment in your own home tonight with the Realistic® MD-1000 combination CD/laser video disc player.

You'll see razor-sharp pictures rich in color and detail, as only a laser can deliver. You'll also enjoy sensational video soundtracks, plus the same dynamic, crystal-clear stereo sound on compact discs that you get from a CD-only player. You can play 3" CD singles to 12" video discs, even plug in headphones for private listening, and control functions with the wireless remote.

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BY NANCY STEDMAN

FIELDS OF DREAMS

Virtual reality systems launch video on a daring new quest for total immersion.

You're flying. You're soaring through a sterile white room in a museum, heading toward a crude landscape painting. Then it happens: With stomach-rattling speed, you whoosh through the painting into another dimension. You've entered a twilight zone of shimmering rectangular shapes in autumnal hues. Then, touching the controls, you veer off into a seemingly endless, Crayola-blue sky. Destination? Unknown.

At its best, a virtual reality experience immerses you inside a three-dimensional world, a perceived space over which you have extraordinary control. Because the rules are man-made, you can fly through walls, rearrange furniture—even obliterate features you don't like. The experience is usually a private affair: No one else sees or senses what you do. In fact, to the casual onlooker, a virtual reality user resembles a scuba diver with coordination problems.

Reality Tripping: AGE's proposed entertainment system, with headset, glove and program player.

But the awkward equipment represents a cutting-edge merger of video and computer technologies. You become immersed in this virtual world because of a head-mounted stereoscopic viewer that looks something like a scuba mask. The goggles, known as eyephones, place a small LCD video monitor in front of each eye. Each eye receives a slightly different image. When your brain puts them together, you perceive depth and distance.

The typical virtual reality system also includes electromagnetic sensors that track head movements so that a user's field of vision moves when he turns his head. A fiber-optic wired glove lets the user appear to manipulate objects within the virtual world, and a small computer powers the whole operation.

Images come from either video sources or computer-generated 3-D graphics. One of the newest developments is to "paste" video images onto a 3-D graphic environment. Sense8 Corporation's WorldToolKit—the source of the virtual world described above—makes use of two Digital Video Interactive (DVI) boards that compress and decompress video signals. The video images appear much more textured than the flat graphic backgrounds.

Glove Story: Sensors on VPL glove help users fly, walk and handle objects inside virtual realities.

The WorldToolKit was developed with design uses in mind, but it could be adapted for home entertainment. It's now the only true virtual reality system available for less than the price of a Mercedes.

Virtual realities are not entirely new. Science-fiction writers have been telling us about them for decades, from the "feelie" theaters of Aldous Huxley's *Brave New World* to the Martian head trip Arnold Schwarzenegger takes in *Total Recall*. However, science is catching up to fiction. How close is the average consumer to bringing home a virtual video system that will transport him into fantasy worlds that have been likened to "electronic LSD"? At least a decade, predict experts. But in the worlds of science and design, the technology has already made an impact.

At NASA's Ames Research Center, home to the country's first virtual reality

lab, scientists created a 3-D model of the fuel flow of a booster tank during rocket launches. Examining the virtual model, designers were able to improve the tank's structure. NASA is also experimenting with a computer-generated instrument panel that's considerably lighter than the real thing.

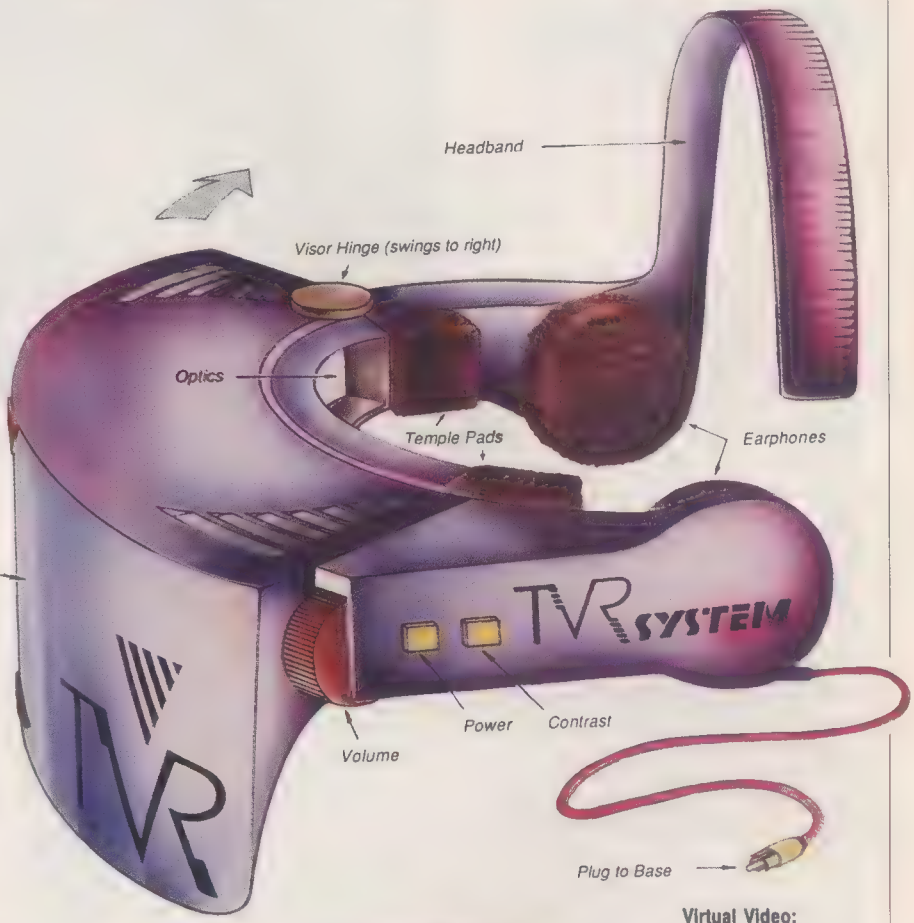
In a more ambitious project, the Air Force developed a "Super Cockpit" simulation, which trains pilots to navigate F-16 jets and other fighter planes. Located at Wright-Patterson Air Force Base in Dayton, Ohio, the Super Cockpit is largely controlled by eye movements and voice commands.

On the medical front, university labs across the country are experimenting with ways to combine complex information bases—from X-rays, magnetic resonance imaging and ultrasound scans—into digitized 3-D models of actual patients. The models would help physicians direct radiology treatments to the precise location of cancerous cells.

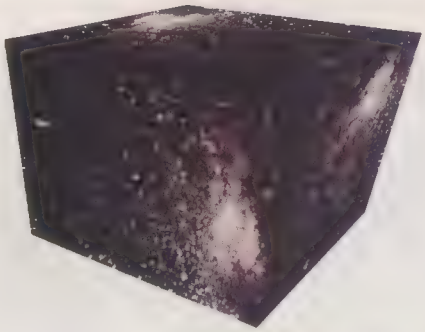
And researchers at MIT and Stanford University are working on a tool that would train future surgeons to perform knee surgery. The virtual knee would provide "force-feedback"—information on how a surface feels—so that doctors will know, *before* they cut into a real person, how the textures of skin, cartilage and muscles differ.

Working with more whimsical, cartoonlike imagery, architects and designers are using virtual reality to shape construction plans. Probably the most sophisticated system available is RB2 (short for "reality built for two") by VPL Research, the virtual reality field's top hardware and software supplier. RB2 allows two people—say, a client and an architect—in distant locations to "walk through" the same computer-generated building at the same time. By using gloves, the client and the architect can shift and alter walls, windows, water fountains and the like until they are satisfied with the results.

Farther in the future, experts believe virtual reality will revolutionize education. "Imagine teaching kids the Pythagorean theorem by letting them build a ladder to reach a castle across a moat,"



Virtual Video: Video headset proposed by AGE would let users play virtual reality games or watch extra-dimensional videos, all with surround sound.

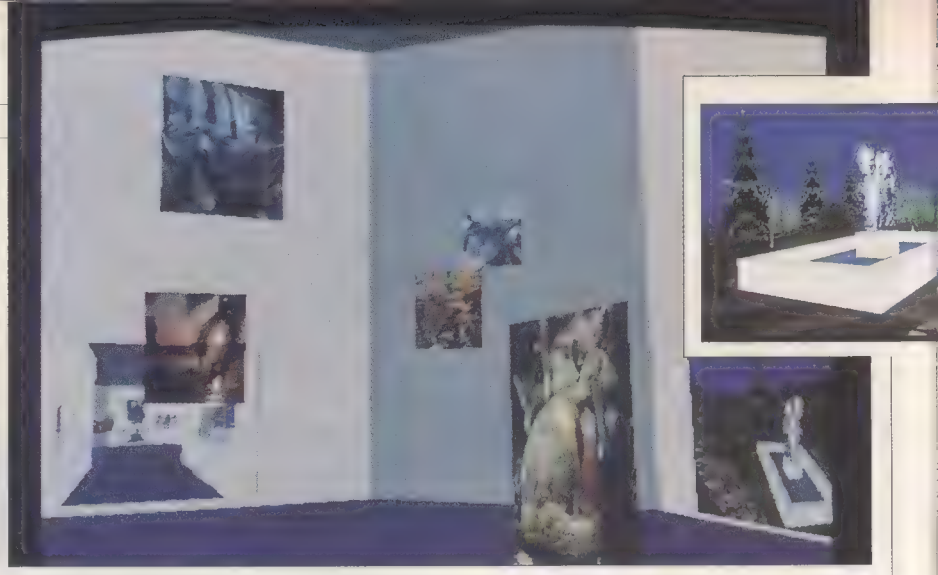


Star Trick: Two-dimensional view of a multidimensional virtual universe by Sense8's WorldToolKit.

Eyes on the Prize: Research version of virtual reality eyephones by VPL places an LCD color monitor in front of each eye, and senses head motion.

GLOVE, EYEPHONES PHOTOS: SYDNEY STEIN

FIELDS OF DREAMS



Tour Guide: WorldToolKit's portal to virtual places and one of its realities, a garden with fountain (inset).

Thomas Furness, head of the Human Interface Technology Laboratory at the University of Washington in Seattle, told a reporter.

Already, Autodesk Inc., a leading supplier of 3-D software, is planning to donate equipment to the Marin School of Integrated Studies, an experimental public high school. Using 3-D models, students would team up to solve industrial and environmental problems, such as silt pollution in San Francisco Bay. "The more enticing you can make education, the more kids will learn," contends Joe Oakey, a researcher at Autodesk.

What's keeping virtual reality applications from sweeping the continent? Expense. The helmet for the Super Cockpit, for instance, costs $1 million to make. RB2, which requires four computers (one for each eye), carries a price tag of $500,000.

It's likely, of course, that prices will plummet. Sense8's WorldToolKit is a veritable bargain at $18,750 (plus $10,000 for VPL's headset). Cruder approximations of virtual reality, in which 3-D worlds are represented on conventional two-dimensional monitors, are already within many people's price ranges. Mattel's Power Glove, a scaled-down version of VPL's glove that works with a special Nintendo cartridge, sells for less than $100.

In 1992, Logitech, the country's leading manufacturer of computer pointing devices, will introduce a glove that can be used to manipulate design elements in 3-D environments depicted on a monitor. Costing between $500 and $1,000, the glove will be "much more sensitive and accurate than the Mattel line," according to Serge Timachoff, a Logitech spokesman.

By 1993, it's possible the first relatively inexpensive true virtual reality system will hit the mass market. Abrams/Gentile Entertainment (AGE), developers of Mattel's Power Glove, promises a Total Virtual Reality system that will include a glove, a headset and game cartridges for less than $400. AGE technical director Chris Gentile, who reduced the price of VPL's glove by a factor of ten, promises to do the same for VPL's headset.

Even the TVR system's audio will be virtual. Headset users will not only hear sounds in a fully dimensional space, but hear the sounds adjust to their location changes inside virtual gameworlds. Fit-

VIRTUAL ART: REALITY ON THE HALF SHELL

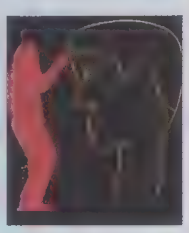
Vincent Van Video: Videoplace artist uses his arm as a paintbrush.

To most aficionados, virtual reality is a way to make the world exciting and efficient. To Myron Krueger, a computer scientist who was one of its early proponents, the technology is also a way to make life beautiful.

Approaching 50, Krueger eschews the usual paraphernalia. "Goggles, gloves and cables tether and distance you from the environment," he complains. Instead, in a display called Videoplace, Krueger uses a projection TV screen and a video camera that faces a backlit white background. A computer setup the size of a phone booth recognizes patterns when a person—who is both viewer and player—steps in front of the background. In response, the computer changes the images on the screen every thirtieth of a second.

In some of Krueger's 50 Videoplace programs, the viewer's silhouette appears on the screen, moving as he or she moves. In others, the viewer's hand or body movements can change the canned images on the screen. In Krueger's *Broadway Boogie Woogie* program, for instance, colored squares bounce around the screen in response to a viewer's gestures. "Rather than program random changes, I rely on human behavior. It makes for a more complex flow of images," says Krueger, whose book *Artificial Reality II* will be published by Addison Wesley this year.

Videoplace, on display at the Connecticut State Museum of Natural History, is set up in 2-D. But by using multiple screens and cameras, Krueger is able to push the images into three dimensions. "When you make a painting, you're finished," he adds. "But when you create an interactive environment, you're leaving the audience something to do." —NS



Onscreen Artpad: Myron Krueger's digital drawing program.

ted with a video input jack, the headset will also be able to impart extra-dimensional qualities to live, taped or broadcast video feeds.

In one possible application cited by Gentile, viewers would be able to watch a network broadcast of a sports event, say the Super Bowl, on one of the headset's two tiny monitors, then watch (for a fee) a pay-per-view broadcast of the same game on the other monitor. The brain's convergence of the two images would create a stereoscopic effect that would make viewers feel the Super Bowl action swirling around them.

However, virtual reality is running into economic reality: The bottom of the electronic toy market has fallen out—Mattel, for instance, abandoned plans to introduce a more sophisticated Power Glove last year—and funding for the AGE system is iffy.

Virtual reality systems have another problem: Quality of the images is low. A person looking through VPL eyephones, for example, sees a small, faint grid superimposed on the images. The grid is a byproduct of the liquid crystal displays. Equally troubling is the poor resolution in the tiny video monitors. "Current dis-

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REALITY ON TAPE

Virtual reality products may still be a few years away, but videotapes on the subject are here now. *Virtual Reality* ($30) by Media Magic is an hour-long collection of technology demonstrations from leading virtual reality laboratories.

The segments are vivid and varied. *Virtual Reality Conference: NCGA 1990* ($40) by Cutting Edge Video is a three-hour tape which presents ten pioneers in the field, including VPL founder Jaron Lanier and artist Myron Krueger, explaining the state of the technology and its potential.

Both tapes may be ordered from Media Magic, Box 507, Nicasio, CA 94946 (phone: 415-662-2426). Include $3 per tape for shipping and handling.

Coming In '95—The First Virtual Theme Park

You're locked into a roller coaster speeding faster than you've ever experienced. You can feel and hear the coaster cab hurtling along the tracks. Suddenly, a gap appears. The cab leaps across—and an incredible stillness takes over, followed quickly by a jolt as the cab safely lands on the other side.

By 1995, if all goes as planned, visitors to SciCom City, a new amusement complex outside Osaka, Japan, will be able to clamber aboard this virtual thrill ride, and much more within SciCom's Perception Circus, the first virtual reality theme park. For the coaster, riders would sit in hydraulically suspended "simcabs" programmed to mimic actual track vibrations. They would wear video helmets transmitting the view of remote CCD cameras actually hurtling up and down remote tracks. Earphones would transmit realistic sounds and fans would duplicate the rush of the wind.

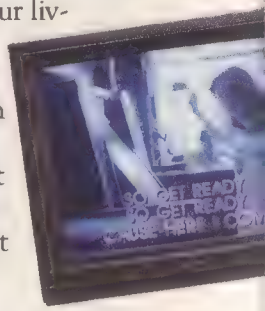
The coaster is just one of a number of virtual reality attractions submitted in plans by New York-based Abrams/Gentile Entertainment to the Japanese government, which is expected to announce a decision later this year. Visitors to pavilions dedicated to the realms of Dreams, Ideas, Vision and Perception would be able, in a virtual sense, to swim underwater and encounter imaginary sea creatures or travel in motion-equipped "spaceships" to alien planets where they could pursue individual adventures in "corporate craters" (sponsored by major companies). They could even become thought waves speeding through the structures of the human brain. —NS

Parallel Universe: Attractions for SciCom City include virtual aquarium (top) where simchair-seated videonauts can experience deep-sea diving, simulated space trip (center) with planetary adventures in "corporate craters" and high-speed virtual coaster ride.

SCICOM PHOTOS: STAN PINKWAS/MITSUBISHI CP10U VIDEO PRINTER

T'N'T - DYNAMITE ON THE KARAOKE!

You said you always wanted to sing like a pro. Well, come out of the shower and step up to the mic. The disc player plays regular CDs and LaserDisc movies. The Laser Karaoke puts you on center stage. Singing the lead. With your own professional band and backup singers. Right in your living room. Just hook it into your own audio system and TV, and let the show begin! Go ahead. Belt out those Beach Boys. Jam with Elton John. Croon like Patsy Cline. Ham it up with Hamlisch. Emulate Elvis. It's your turn to be the star!



This new combi player plays hundreds of karaoke music video song titles, hits from the '50s through the '80s, all with on-screen lyrics. It can even remove the lead vocals from 70% of all your CDs, so you and your friends can fill in for your favorites in your own velvet tones.

It's from Pioneer, of course. Where your music never sounded more tender and soulful. And the visual laser resolution has never been sharper.

See it, hear it, sing it. Only where Pioneer products are sold. For the dealer nearest you, call 213-PIONEER.

Ted And Tanya Tackle Temptations.

The bass thumps out the sweet soul intro. The spotlight hits. The backup singers fall into place, their steps and gestures synchronized to the star's every move. The air is electrified with thunderous applause. Softly, a rich baritone fills the air.

Take It Home! Nothing brings home the rush of performing live like the newest show-stopping attraction from Pioneer: The Combi Disc Player with Laser Karaoke™ (pronounced kar-a-okay).

Catch The Debut Of America's Newest Singing Sensation.

(Shown with optional microphone.)

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TODAY'S

VIDEOGRAPHER

VIDEO Magazine | Advertising Supplement

No wires on an Arkon

When Arkon recently introduced its "third-generation" IR-500 Infrasound Cordless Infrared Headphone System, reaction was so great that they decided to discontinue all pre-existing models.

Consider the facts: the Euro-styled headsets not only allow you to listen to TV without disturbing others, they feature extended battery life, improved ease of operation and more comfortable fit. Arkon has embedded the benefits of five years' experience in these cordless muffs.

The IR-500's eight-inch high transmitter/headset stand allows for the infrared emitters to be placed in an elevated vertical/horizontal pattern for increased transmission coverage of up to 250 square feet. Meanwhile, they go the distance with 70 hours running time on AAA alkaline batteries, and can also accept rechargeable nickel cadmium types.

These headsets couldn't be easier to use. Arkon has eliminated the transmitter volume control and modulation lights found on earlier models. Meanwhile, a supplied mic adapter means that the headphones will work with any brand TV you use (even if it doesn't have a headphone jack). The transmitter plugs directly into nearly all components' headphone or audio out jack.

Why be wired? If freedom of motion and private listening are your priorities, check out Arkon.

Canon's E08 works with you

This advanced 8mm camcorder works as an extension of your most creative video impulses.

When you're shooting a video, you want a tool that will react to your every-most creative impulse — a machine that's designed to work along with your thought process and become an extension of your creative soul itself.

That's where the Canon E08 8mm camcorder comes in. It's been built by some of the industry's most prestigious industrial design geniuses to have all the right features in the right place at the right time.

Small. That's the first step. This unit is built to be balanced or cradled, at eye level, above or below you

And smart — it's got to be smart. The E08 uses industry-acclaimed "fuzzy logic" — a kind of artificial intelligence that lets the machine make fast, accurate focus decisions that fine-tune the picture for breathtaking results. And it also adds in superior videographic features like an 8:1 zoom, auto tracking focus, advanced autofocus macro, and 25-zone evaluated automatic white balance. Colors will be pure, brilliant: just the way you want them.

The sound has to be right, too. That's the key to a final production that sings. With AFM Hi-Fi stereo, the subtle, evocative nuances of the auditory world come through loud and clear — or soft and muted, if that's the way you heard them.

The E08 takes care of vision with features like impressive 2 lux low-light taping capability and a flying erase head that eliminates noisy scene transitions.

Something new is happening in the consumer electronics industry, and something new is happening at Canon. It's more than technological advances like high-performance CCD imaging chips and high-speed shutters. It's more than great features like the E08's seven-color titler, white fade, wireless remote, full viewfinder displays and record search and review. It's that engineers and designers are starting to think like artists, and they're building camcorders like the E08 that think that way too.

Azden offers great A-for-V

Azden's WMS-PRO is a powerful VHF wireless microphone system perfect for videography.

This small, lightweight wireless microphone system

allows you to clearly record your subject's voice when shooting videos, even from a distance of more than 250 feet! The mini receiver attaches to the camera, or it can be carried in your shirt pocket. It plugs into the camera's Ext. Mic jack. The transmitter clips to the subject's belt, and it comes with two plug-in microphones: a handheld, and a clip-on.

The WMS-PRO has two switchable frequencies, so you can record the cleanest sound. It also comes with a monitor earphone and a leatherette carrying case.

Ideal for interviewing, or picking up your subject's voice at great distances, the

WMS-PRO at $250 is a "must have" tool for videography.

Bogen tilts and pans

Panning, tilting, finding the perfect angle. Every videographer has to do it, but no matter how good you are, it's the tripod head that's going to make the ultimate difference.

If it doesn't have smooth action and if it doesn't offer the right kind of support, your best camera action is lost forever.

VIDEO recommends using a fluid-head tripod for the best leverage and the best bump-free ride. In addition, you should use a unit with a quick-release mechanism for instant maneuverability.

Bogen has just introduced the QR Micro Fluid Head, and it fits the bill to a tee. It weighs only two pounds, including the adjustable handle, but holds cam-

corders up to nine pounds. It pans smoothly to a full 360 degrees, and can be tilted up or down to 90 degrees. It has both pan and tilt locks along with continuously adjustable drag. The adjustable handle can be positioned so that it's either on the left or the right.

Try it. You'll feel the difference.

Hitachi Camcorder Twists & Shoots

Hitachi changed the face of video design with the introduction of the thin and compact VM-C1A VHS-C "twist & shoot" camcorder. Easy to transport, the unit automatically sets for action with a twist of the camera body.

Hitachi has taken this revolutionary design one step further with the introduction of the newest "twist & shoot," the VM-C2A, which packs along a computer-generated graphics display titler.

A revolutionary design offers easy-to-use handling and advanced graphics titling.

This feature furnishes full-color computer-generated graphic illustrations. Twenty-four pages in all, there is a graphic illustration for every video occasion — from vacations to home events. The Hitachi title library even includes a "curtain call," a theater-type curtain that raises or lowers and places "The End" at the close of the segment.

The "Kids Growing" theme provides five choices of graphics to be superimposed: a baby creeping across the screen; baby shoes; a cake with candles; a graduation cap; or colorful wedding bells.

Otherwise, the VM-C2A is as full-featured as a camcorder comes, featuring amorphous record/playback heads, flying erase head, twin infra-red beam auto focus, a dual macro lens, 6X power zoom, 4-lux minimum illumination and even a auto-flickerless sensor, which automatically compensates for 50 cycle fluorescent lighting.

The VM-C2A has a suggested retail price of $1,049.95.

The graphics titler and full-featured package puts an exciting, new videographic twist on Hitachi's home video innovations.

Getaway's Sound F/X

There isn't a professional videographer in the world who doesn't have a library of sound effects. They're used to add drama and realism to video productions.

Now you can have the same thing at home, thanks to Getaways. Their audio cassettes — which run under $10 — include environments from "Soothing Ocean Sounds" to "Jungle Sounds" to "Summer Evening Sounds," a compendium of night birds, crickets and frogs.

Getaways also has an "Adventure Sounds" series, targeted primarily at children, that can also soup up a video production. These include sound bites of growling dinosaurs, zooming cars at the race track, office background noises (complete with clicking keyboards and ringing phones) — even barnyard noises.

There are 14 tapes to choose from, so call (408) 972-4108 today and start your own collection.

Go wireless with Nady

After all the care and attention you've put into assembling your camcorder and editing gear, shouldn't you pay attention to the quality of your original soundtracks? Too often, it's the only neglected piece in an otherwise completed picture.

Not with Nady. For under $200, you can get their 151

VR wireless microphone system; it's easy to use and delivers sonic results that make an immediate, high-impact difference. Ambient noise (wind, traffic, the camcorder's zoom motor) are eliminated and all you hear is what you want to hear.

With the provided handheld or lavalier mic, your subject can be up to 250 feet away from the camcorder — and if you can see your subject through the viewfinder, you're guaranteed good audio reception. Nady's high-technology companding noise reduction circuitry delivers a dynamic range of over 110 dB, with no background hiss or overload distortion. In short, the 151 VR sounds as good as a hardwire mic, without the hassle of a cord.

The 151 VR operates on VHF high-band, and can be ordered with either of two standard VHF frequencies. That means you can operate two units at once without any interference.

Where to use your wireless

mic? If you're staging a production, the possibilities are endless. But family users can put the 151 VR on stage to tape a child's recital — or clip the lavalier on a narrator to ensure that the viewer will always know what's going on. Virtually anyone with a camcorder has a use for this wireless mic system.

Nady is well known in professional audio/video for their 501 VR system — frequently used in electronic news gathering and field production. With the 151 VR, you get the same attention to detail and technological know-how that makes Nady the choice of the networks.

What more could you ask for?

JVC GR-S707U

JVC: All In the family

JVC invented VHS, and each year they continue to develop the technology which has reached over 300 million households worldwide. For the serious videographer or for those who just want to have fun, JVC camcorders offer something for everyone.

Consider the GR-AX7U; it's not much taller than a playing card yet offers full feature sophistication. This palm-sized camcorder weighs in at a mere 1.7 pounds, and still manages to pack a 6:1 power zoom, flying erase head, high-speed shutter, digital superimpose, full range auto focus with auto macro and other advanced features into its diminutive frame.

JVC's new line of camcorders pack video power with conveniences.

For the video enthusiast, the GR-65U, Compact VHS shooter teams a flying erase head with insert editing, audio dubbing, master edit control and other multiple user-friendly features for high-end shooting, editing and viewing.

The world's smallest Super VHS deck, the SC-F007U is a compact Super VHS Modular Component Video System that includes a compact deck, a color LCD monitor, a tiny CCD camera and a system carrying case.

If you're a true videophile, The GR-S707U Super VHS-C Hi-Fi Camcorder was designed for you. Professional-quality picture and sound complement features like auto color tracking, automatic gain control, animation, variable time lapse, self-timer and multiple-speed shutter. Completing the picture is an incredible menu of editing capabilities.

Like the GR-S707U, the GR-S505 features VHS Hi-Fi audio and Super VHS-C picture clarity, packed into a streamlined chassis that makes shooting a breeze. Its 8:1 zoom, auto macro, and all-new Electronic Manual Focus Ring and 4-page, 8-color digital superimpose will leave you wondering how JVC manages to include so much in such a compact, ergonomic design.

Eyeopener from Opsin

So you say your viewfinder provides only a limited view, and it bother you to keep one eye closed while shooting a long video. Open both your eyes, and discover that your problem has just been solved by The Eyeopener from Opsin, Inc.

The Eyeopener attaches to the viewfinder of your camcorder, and lets you shoot your videos without having to strain or squint. This neat item allows you to frame all of your shots perfectly while simultaneously watching what is going on around you.

The Eyeopener allows your brain to combine the images from your two eyes into one mental image that is clear and relaxing to look at. This remarkable optical effect provides you with maximum vision of the viewfinder and your surroundings.

It works on all camcorders and adjusts to all users (with or without glasses). The Eyeopener is virtually indestructible, and retracts completely out of the way when not in use.

Rost rescues your NiCad batteries

Are you sick and tired of battery problems?

Of waiting three weeks for that epic event, and missing it because your two hour NiCad battery only lasted for 20 minutes?

With Rost's innovative D'CHARG, you'll never feel that frustration again.

NiCad batteries have the tendency to lose their full charge potential when you

recharge them before they're fully drained — and who doesn't pop the battery back in the charger after a shooting session?.

D'CHARG prevents that annoying video problem by draining those batteries to a very low level, making them ready to receive a full charge without "memory effect." The whole D'CHARG process usually takes only a mere 45 minutes.

D'CHARG can also save all but the most severely reprogrammed batteries; sometimes draining them and charging them up three or four times is all it takes.

But with this unique and inexpensive battery maintenance device, you can avoid the NiCad power drain problem altogether. So why have battery woes when you don't need to?

Magnavox bows 8mm camcorders

With its new entry, Magnavox now offers videographers a choice from every camcorder category.

Freedom of choice. That's what it's all about, isn't it?

Well, Magnavox aims to give you just that. In a surprise announcement early this year, the consumer electronics giant noted for its ultra-high quality VHS and SVHS and VHS compact gear made public its intent to introduce two 8mm camcorders in the American marketplace in April.

Now 8mm lovers can have the Magnavox quality they expect in the format they prefer. But VHS fans take heart: Magnavox is still offering a full range of products in this popular format range. They've just added some offerings so that all their buyers can have a choice.

The first Magnavox 8mm camcorder, the CVM-720, features an 8:1, f1.4 zoom lens with a CCD imager that boasts four lux sensitivity for low-light taping. Meanwhile, a flying-erase head makes for seam-free scene transitions while a two-speed shutter lets you capture the action no matter how fast it may be.

Other CVM-720 features include full-range digital auto focus, auto date/time recording, auto tracking and edit search. For power, this model comes with a one-hour battery, an AC battery charger and an RF adapter. It packs a lot in a compact frame that weighs just 1.61 pounds without the battery. For camcording on the go, it's a unit to be contended with.

The second Magnavox 8mm debut, the CVM-710, offers a 6:1, f1.4 zoom lens with two lux low-light taping capability. It comes with all of the same features that are sure to make the CVM-720 a popular choice on the retail shelves.

Choice — it is, after all, the bottom line. And whatever you want, Magnavox has a camcorder model that fits the bill.

7th Annual Sony Visions

Isn't it time you got some recognition for your fabulous videography? The American Film Institute thinks so, and Sony does too.

The 7th Annual Visions of U.S. contest, administered by AFI and sponsored by Sony, is an exciting competition that challenges you to submit your original video creation to be reviewed by a panel of pros — including Rob Reiner, Levar Burton, David Byrne, Johnny Depp and Francis Coppola.

Categories include fiction, nonfiction, experimental and music video. One grand prize winner will be selected from all the entries. In addition, a special Young Peoples Merit Award will be presented to a contestant 17 years old or younger. Entries can be in Beta, VHS or 8mm and must be produced and submitted on 1/2" cassettes (interformat editing is allowed). Tapes should be under 20 minutes long. The criteria? Originality is most important, the judges say, but quality of performances and technical execution will also be taken into account.

The winners will walk away not only with a tremendous honor, but with high-end Sony video gear as well. The grand prize is a CCD-V101 Handycam 8mm Hi8 camcorder. With over 400 lines of horizontal resolution, hi-fi sound and a wireless remotes, it's one of the best on the market. The first prize is a Sony CCD-F77 Handycam, while second prize will take a CCD-F55. Third prize is a CCD-F33; the five runners up will

receive a FD-230 Watchman Personal TV. Meanwhile, the award for the Young Peoples Merit is a CCD-TR4 camcorder, an EV-C3 video cassette recorder/player and an RM-E300 remote editing controller/titler/digital superimposer.

Sony's industry leadership extends to promoting video as an expressive art form in America. So if you're serious about getting recognition for your work, send in an entry.

You've got until June 15.

Sunpak bows high-end 8mm

Sunpak is making a major new contribution to the 8mm format this year — in the form of their new SV-10 camcorder. Unique, compact, and loaded with high-end features, the SV-10 exemplifies modern industrial design and technological prowess.

Unlike conventional camcorders, the Sunpak SV-10 is truly user-friendly. Perfect in form and balance, this smart shooter is designed for two-hand use, binocular style. Besides fitting naturally in your grip, it offers horizontal tape positioning for maximum mechanical stability.

All the commonly-used controls (such as record, pause, zoom, etc.) are easy to reach, while special keys you don't want to hit while taping (like date/time adjust or memo reset) are positioned well away from the "fingering" zone. Of course, with the unit's wireless remote control, you can command features like record, pause, title/memo, date, rewind and stop from across the room. You can even adjust the digitized image or color right from the remote.

Topnotch features run from active fuzzy logic iris, white balance and autofocus (with macro and manual override) to wide range high speed shutter. The addition of fuzzy logic-controlled backlight correction makes sure you always get the best looking shot possible. The SV-10's built-in digitizer lets you make personalized presentations; it holds one title page that can be stored in one of eight colors, including title reverse. For the final touch, a fader control adds professionalism to your scene transitions, as does the unit's flying erase head.

In short, it's an amazing amount of camcorder packed into a sleek, compact frame. Give one a test drive; you'll see what we mean.

Mix by Panasonic

There's never been more interest in editing video at home than today, and there's never been a unit more suited to doing it than the Panasonic WJ-AVE5.

This new A/V mixer is not only packed with digital effects — it offers 96 wipe patterns as well. The unit employs a special digital section that has two independent digital field memories. These store images for impressive effects like still, mosaic, strobe, and paint, which adds a splash of vivid colors to the video image. All of the effects are available in various steps, and can be used together and in conjunction with the wipe patterns. The menu is extensive, the looks unbelievable.

The wipes themselves — too extensive to list in full — include artistic effects like diamonds, rectangles, circles and other shapes, along with the full battery of simple top-to-bottom, left-to-right (and vice versa) options. Boundaries can be sharp, soft, or even colored. The results are extraordinarily professional.

This new model opens up enormous home editing possibilities.

The WJ-AVE5 also offers a Picture-in-Picture function, with selectable image positioning and wipe. For even more control, try the superimpose feature; it lets you use images from two sources and even add an outline or special effects. An optional WJ-TTL5 character generator gives a full menu of pro titling choices.

Other features include sophisticated fade-in and fade-out functions, in any color and at any speed, along with a digital synchronizer that lets you mix images from any two video sources without worrying about the timing of the frames (even in S-Video: a major plus).

On the audio side, the mixer accommodates three stereo inputs and a mic input — allowing you to tailor soundtracks easily and effectively. A clearly-visible audio level meter ensures easy monitoring.

If making beautiful, professional-looking videos is at the top of your list of priorities, look into the Panasonic WJ-AVE5. You won't be disappointed.

Accessory checklist

So you've gotten the hottest camcorder to come off the video production line in the history of consumer electronics. But believe us — if you don't have the proper array of production accessories — those handy, on-sight physical trappings that make a shoot go well — you're begging for disaster.

Why? Because even a camcorder with image sta-

blization works better on a tripod. Because even if your unit has one lux sensitivity, a light takes away the darkness. Because even the world's most expensive gear gets ruined if subjected to rain, snow or mud. To venture out without the right accessories is a crime, pure and simple.

So what do you need to get the most out of your video gear? Here's a quick checklist:

✓ **A good tripod.** Pick a sturdy model, adequate for the weight of your camcorder. Look for good, fluid action and a quick release lever for easy maneuverability. Make sure your tripod is intended for video, not 35mm cameras.

✓ **A good video light.** A light is essential, and if you do a great deal of night shooting, you'll need a variety of lights in various strengths and sizes. Make sure to get a unit built for your particular applications, and remember that if you're going to shoot on location, you'll need lots of battery juice to run it.

✓ **A sturdy case or bag.** Whether you choose a hard case or a lighter soft case, a good container for your all-important gear is an absolute essential. Look for a sturdy build, a good warranty, and if possible, pick a model made by the people who manufactured your camcorder or one from the major case-and-bag brand names.

✓ **Extra batteries.** Don't be foolish — stash some extra power. Never leave for a location shoot without at least one (and preferably two or three) fully-charged batteries compatible with your gear. That way you're safe.

✓ **Extra tapes.** Need we say more?

Realistic packs features & benefits

Radio Shack's new, friendly VHS camcorder packs technological punch.

For full feature offerings, fidelity picture reproduction and an amazing menu of high-tech paraphernalia in a cost-effective camcorder, you can't go wrong with Realistic.

They're available at your local Radio Shack, where, by the way, you can also get those all-important production accessories like tripods, lights, batteries, mics, and cleaners all in the same stop.

Realistic makes a full family of VHS MovieMakers. Sensational videos are "automatic" with the Realistic Model 102 full-size shooter; it features a variable high-speed shutter for blur-free action shots and a 270,000 pixel, two lux CCD image sensor for crystal-clear pictures even in the dimmest twilight.

The 8:1 power zoom features macro, and can capture both wide-angle and telephoto shots. And once you've gotten the perfect picture, you can title it with a built-in character generator. Other features include a flying erase head, audio/video fade-in and fade-out, auto iris and white balance.

The Realistic Model 126 has a powerful 12:1 power continuous zoom lens with macro and variable zoom speed. This full-size VHS unit also features auto focus, iris and white balance, along with an automatic high-speed shutter variable to 1/2000 of a second. When it comes time to tailor your scenes, use its audio/video insert editing for dubbing from external sources.

Into 8mm? Try the Realistic Model 152. It delivers the downscaled convenience of this diminutive format with AFM Hi-Fi mono sound, an 8:1 power zoom with macro, three lux sensitivity and a flying erase head. Its "Title Graphics Grabber" character generator allows you to store title text or simple graphics to insert into a tape in any of five colors. It's a lot of power in a small, easy-to-use package.

Features & fast facts

Camcorder features change so quickly it's hard to keep track of them. Here's a list of some of the latest and greatest.

- Animation. By letting you shoot a frame at a time, an animation feature allows you to use drawings or figurines for your own in-living-motion productions. Note: tripod required.
- Auto Image Stablization. Whether it's accomplished digitally (digital electronic image stablization: D-EIS), electronically (EIS) or via a mechanical, gyroscope-like fixture that goes over the lens assembly, a little image stabilization can go a long way in cleaning up your little shakes and quivers.
- Color-Enhancement Light. These little lights, often about 10 watts, sit atop the shoe-mount of your camcorder, adding that little burst of illumination needed to get great color reproduction in low light situations.
- Digital Effects. For the fun and the funky, there's a digital effect for everything. Picture these: mirror image, image inverse, mosaic, strobe and solarization, color wipes and fades.
- Digital Gain Up. This digital feature lets you extend the low light capabilities of your camcorder — often down to levels as low as one lux. That adds up to mere candlelight.

• Fade. Fade eases your audio and/or video in or out gradually, giving your videos a professional touch. Many digital units can do this in a variety of colors and patterns.

• Flying erase head. A flying erase head, as the name implies, backs up (or "flies") a tiny amount every time you turn the RECORD function off. The result is an extremely smooth, noise-free transition.

• Time-lapse recording. A time lapse makes the moon rise in a moment or a flower bloom before your eyes. It works by shooting one frame per given time period.

• Titler/Character Generator. As you might guess, these features let you put words (and often simple graphics) on screen, or over your videos. There are as many kinds of titlers and generators as there are manufacturers. Some only superimpose letters from other sources, while some let you "type" in your own. Some offer colors, some a variety of sizes.

Keep it clean

No matter where you do your shooting — even if it's in a hospital — airborne grime and dust will accumulate inside your camcorder's delicate components. Furthermore, putting tapes inside your machine invariably results in the accumulation of oxides, bits of binder and other minute particles that over time will degrade performance and ultimately damage your heads. The solution: a cleaning solution. Go for a wet/dry or wet system from a reputable manufacturer, and clean your tape path at least once a month. Never open up a machine to try the do-it-yourself method with a cotton swab; it voids your warranty.

Sony lets you edit with control

No matter how 24-carat your shoot may have been — no matter how crystal-clear the takes and candid the moments — unedited footage is like raw ore. It needs to be crafted to perfection, smoothed and molded to make it a production you'll always treasure.

Fortunately, with the melding of professional capabilities and consumer cost points, the electronics industry is serving up an incredible menu of devices that let you tweak your video images to perfection.

Sony's RM-E300 is a Video8 editing controller that allows you to turn your home videos into professional looking ones. Its programmable auto-edit function lets you mark edit start and stop points with precision through the use of two independent shuttle rings. You can store information for up to 8 scenes from anywhere on your tape in memory. At the touch of a button, the scenes are automatically recorded on your edited tape in the order you selected.

The RM-E300 lets you attack the task of video editing with creative control.

A preview feature permits you to view the segments prior to editing to assure perfect results. The built-in character generator and digital superimpose lets you superimpose titles and graphics right over moving pictures. With the character generator you can superimpose 4 lines of titles with up to 12 characters per line in a choice of 8 different colors. Graphics and handwritten characters can scroll up or down and be shown in reverse.

The RM-E300 lets you edit between 8mm and 1/2-inch Beta or VHS formats. Its S-Video input and output provides improved picture quality and connection to high band recording systems such as Video Hi8, ED Beta and S-VHS. A built-in wireless emitter allows cord-free operation and its infrared remote can memorize wireless remote commands for decks which do not have Control L or Control S.

Symbolic Logic

They call it "fuzzy logic," or, if you're of the Isaac Asimov variety, you might even say "artificial intelligence."

A lot of today's higher end camcorders have built-in information-analysis algorithms that make sophisticated decisions — like how to set the auto focus or automatic white balance — for you.

Now, automatic features are nothing new; they've been around for years. And truth be known, they've performed admirably. But today's thinking camcorders have breached totally new ground.

Like you, they're capable of having intuitive reactions to different combinations of circumstances. Their complex internal computers make these tough decisions in a split-second, and can revise settings on a virtually continual basis. It's really amazing when you stop and think about it.

With this bold new scientific breakthrough, logic-equipped camcorders can maintain perfect autofocus even through panning actions where the depth of field changes dramatically. It can fine-tune settings for optimal results. It will focus on the correct subject even where there's an extreme range of contrasts in your shot.

Twist and Shoot.

The engineers at Hitachi have just come up with a remarkable new twist in video technology. It's called the Twist and Shoot and it's the only camcorder that twists open for instant shooting.

Closed, its super-thin, 2⅝″ profile makes it the world's thinnest video camcorder. Open, it's fully automatic. And like all Hitachi camcorders, it's loaded with sell-up features.

Revolutionary twin beam auto focus produces a precise, clear, stable picture. Accushot automatically synchronizes shutter speed, lens opening and white balance. And Telemacro captures objects from as close as 2½ feet.

To make sure your customers know about the Twist and Shoot, there's a multi-million dollar national advertising campaign featuring Jamie Lee Curtis.

The Twist and Shoot. The new twist in camcorders that'll give your sales a shot in the arm.

HITACHI

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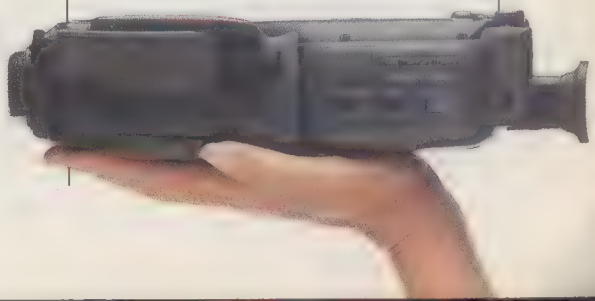


For additional information, circle No. 70 on Reader Service Card.

BY BRENT BUTTERWORTH

We take a hands-on spin with Panasonic's

MASTER MIXER

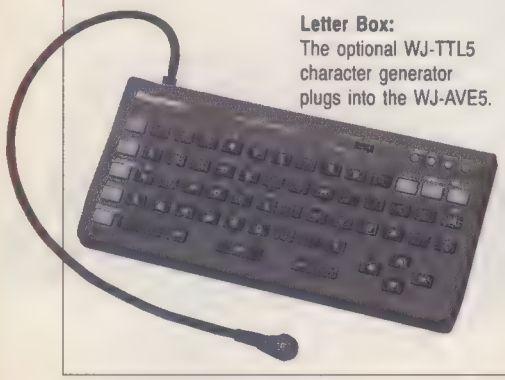
Dissolves, wipes & F/X fuel a breakthrough editing console.

HANDS ON TEST

We have it pretty good here at *Video Magazine*. With the top-of-the-line consumer equipment in our editing suite, we can edit with split-second accuracy, devise broadcast-quality graphics and produce great special effects. But when it comes to scene transitions, even $2,000 editing-oriented VCRs won't let us produce anything fancier than a cut or a fade—tricks any novice could do with a $500 deck.

Why is it so hard for consumers to produce interesting scene transitions like the wipes and dissolves seen on TV? Because such transitions require two synchronized video signals, which until recently could only be produced by expensive professional components. Thanks to Panasonic's new WJ-AVE5 audio/video mixer, however, amateurs can now produce dissolves and 93 wipes even more easily than pros do.

Equally important, Panasonic has priced the WJ-AVE5 at $1,900. This is a considerable investment for non-professionals. But it's far less costly than other components that deliver equivalent results: Panasonic's $3,000 WJ-MX12 professional A/V mixer, for example. The WJ-AVE5 brings quality effects to a level affordable by many video enthusiasts—especially those who are building editing suites one component at a time, as their budgets allow.

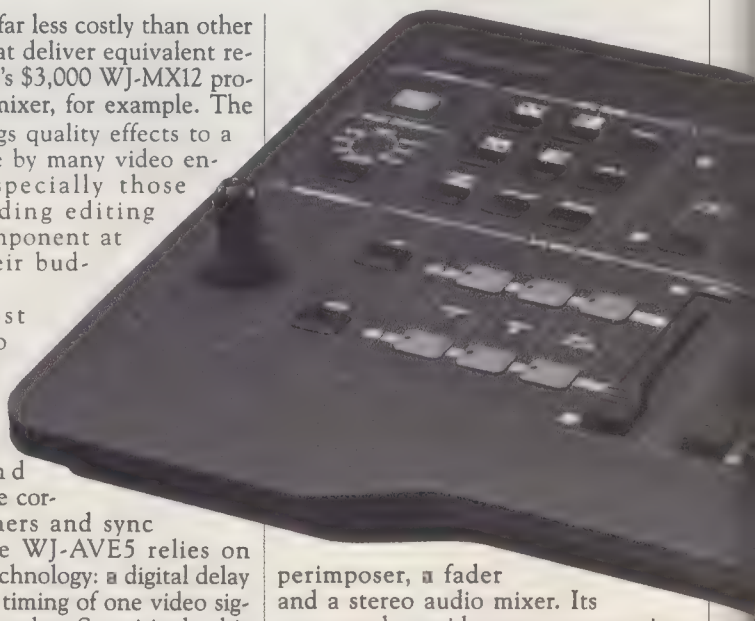


Letter Box: The optional WJ-TTL5 character generator plugs into the WJ-AVE5.

While most pros mix video using tens of thousands of dollars worth of genlockable cameras and VCRs, time-base correctors, switchers and sync generators, the WJ-AVE5 relies on much simpler technology: a digital delay that retards the timing of one video signal to match the other. Surprisingly, this shortcut does not compromise quality. Panasonic recommends the mixer be used only with stable video signals to prevent sync errors, which would result in rolling images. But the WJ-AVE5 worked perfectly with every VCR we tried, including a nearly antique Sony U-Matic.

The mixer only lost synchronization when we fed it a signal from a VHS tape recorded at EP, then turned the VCR's tracking control rapidly back and forth. We noticed no significant degradation of the picture when using the mixer, which is surprising given the somewhat noisy nature of many consumer effects devices.

Switching isn't the WJ-AVE5's only talent. It also offers digital effects, a superimposer, a fader and a stereo audio mixer. Its rear panel provides more connections than most videophiles will ever need, including jacks for S-video, video, and stereo audio for both inputs and the parallel dual outputs. Also present are an external camera input for the superimposer, auxiliary stereo audio and microphone inputs, and a preview output that lets a user sample an effect or a transition before putting it on tape. There's also an input for an optional character generator.



Even with dozens of buttons, jacks and sliders, the mixer proved simple to use. In fact, we never had to look at the manual. The switcher has two inputs, labeled 1 and 2, and two output channels, labeled A and B. The signals from the output channels are blended before leaving the mixer. To create a dissolve,

EFFECT PHOTOS: BRENT BUTTERWORTH/MITSUBISHI CP10U VIDEO PRINTER

just switch output A to input 1, and output B to input 2, then hit the mix button and pull down on the video slider. One scene will fade out while another fades in.

Wipes are almost as simple. Assign the inputs and outputs as before, then hit the wipe button. This activates the wipe control panel above the switcher. The mixer has wipes to suit any need—side-to-side, top-to-bottom, triangles and squares, among many others. The patterns may be used singly or combined. A user can multiply any wipe pattern into many tiny repeats, reverse the sources and create picture-in-picture effects.

The mixer also wipes or dissolves to any of eight background colors.

A positioning joystick centers some of the wipes (like the diamond pattern shown on this page) so that a wipe can be targeted on a subject's face or on any other part of a scene. The manual explains how to produce all these transitions, but it's more fun to just punch the buttons and watch what happens.

Frugal videographers may scoff at spending nearly two grand for slick transitions, but in the right places, wipes and dissolves can really pick up the pace of a home video. A month after we began using the WJ-AVE5, we took a fresh look at the first video we edited with it, and were amazed. A few judiciously placed wipes almost made us forget we were watching video we shot ourselves.

The WJ-AVE5's digital effects are similar to those on many camcorders and editing VCRs. They include still, strobe, mosaic (pixelization) and paint (solarization). All can be used in any combination on either or both outputs. The switcher and the digital effects may be used at the same time.

The mixer's other capabilities add versatility to these effects. For example, by selecting the same input for outputs A and B, and using an effect on only one output, the user can dissolve into and out of the effects. This technique adds subtlety to often-abused effects like solarization.

Videographers craving the unconventional should love the WJ-AVE5's digital superimposer. It works like the superimposer in many camcorders, converting any scene into a monochromatic image with only positive and negative values. The difference is, the WJ-AVE5 performs this process on live video from either output or from an external video camera. Basically, it allows the user to overlay a monochromatic version of one scene over full-color video from another.

The superimposer can be used for titling, but it works best when used with imagination. For a video tour of a neighborhood, we ran shots from camcorder tapes into inputs 1 and 2, then connected a camcorder (used in camera mode) to the external camera input, and aimed the camcorder at the narrator. This let us superimpose an outline of the narrator's face in one corner of the video, effectively combining three video images at once.

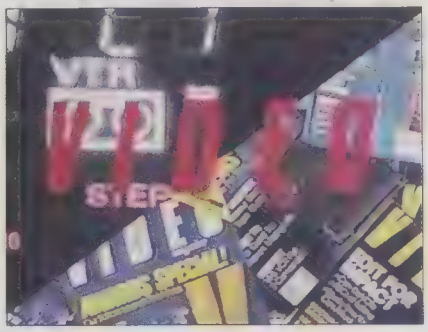
We achieved another interesting effect by setting the superimposer to produce a black outline of a subject's face, then selecting a white background. The motion of the image was preserved, but the picture was reduced to stark outlines. We thought it was a great effect, but unfortunately, the subject didn't care for it.

The WJ-AVE5 can also fade images to black, white or to a background color. Its stereo audio mixer blends sound from the A/V inputs, the auxiliary audio in-

continued on page 90

Dramatic Exits: By synchronizing incoming video signals, the WJ-AVE5 can produce dissolves.

In Sharp Contrast: Portrait produced using the mixer's digital superimposer and color generator.



Triple Play: The superimposer places an image from an external camera over two live video scenes.

Wild Wipes: The mixer performs 93 different wipes, along with digital effects like solarization.

BY CHRIS FARNESWORTH

HIDDEN IN PLAIN SIGHT

Forgotten gems, from Hitchcock flicks to Bardot strips, quietly power a PD revival

Noblesse Oblige: Vivien Leigh is a tormented aristocrat in the public domain *Anna Karenina*.

Public domain videos—those containing classic films no longer held in copyright—have historically been regarded as the bastard stepchildren of the video industry, and often with good reason. The first wave of PD cassettes arrived in the mid-'80s and was frequently made from suspect film materials and substandard tape stock, often coming from fly-by-night companies. Despite such appealing titles as *It's a Wonderful Life* and Hitchcock's original *The Man Who Knew Too Much*, the public domain business quickly burnt itself out.

But the '90s signaled a renaissance in the public domain field. Boasting a wider variety of titles than ever before—many of them offbeat and impossible to find on television—PD has made an unlikely comeback. The quality has also improved tremendously, helping to repair PD's somewhat tainted reputation. The latest generation of titles thus merits a closer look, not only for tape collectors but for laserdisc enthusiasts as well.

Many of today's PD titles would never have appeared in catalogues even five years ago—take United American Video's release of *Mademoiselle Striptease*, a saucy 1956 romp starring Brigitte Bardot. It may not rank with *Rules of the Game* as a classic of French cinema, but Bardot lends obvious allure to Marc Allegret's comedic tale of one girl's Parisian misadventures. Also from United American is Roger Corman's *The Last Woman on Earth*, a bargain-basement end-of-the world yarn in which screenwriter Robert Towne (*Chinatown*) battles for the considerable charms of Betsy Jones-Moreland.

Star Classics has unearthed a gold mine in television cartoons from the '60s with a half-dozen tapes devoted to Gigantor, the jet-powered robot originally imported from Japan (where he was known as Iron Man-28) in 1964. Even better is Star's release of a single episode of *Eighth Man*. Titled "The Armored Man," this 25-minute tale of an Army sergeant whose brain is placed inside a mechanical body clearly anticipates the current *Robocop* feature film series.

Viking Video and Hollywood Select

Laying Down the Law: Orson Welles' *The Third Man* is now protected by the copyright of the novel on which it's based.

Days of Yore: *My Man Godfrey* (above) and *It's a Wonderful Life* (right) were among the public domain field's earliest successes.

Video have discovered that old black & white British films still have audiences in the United States, even if they no longer earn blockbuster ratings on TV. The two companies offer many worthwhile English classics, including *The Captive Heart* (1946), a POW drama starring Michael Redgrave and Gordon Jackson, and *The Smallest Show on Earth* (1957), a comedy about a broken-down cinema whose employees include Peter Sellers and Margaret Rutherford.

And speaking of British titles, one that almost never turns up on TV or in theaters—but can now be had for $10 from Viking—is the 1948 version of *Anna Karenina* with Vivien Leigh. The movie is far too plodding, but Leigh is worth watching as the tormented Russian noblewoman.

One category of film that has come into its own in public domain is the western. While the major studios tend to release only their biggest western titles, two PD companies—Stokey's Video (Box 426, Selden, NY 11784) and Earl Blair Enterprises (Box 87, Toney, AL 35773)—have become veritable clearinghouses of low-budget oaters. The companies' hundreds of B-westerns feature such stars as John Wayne, Bob Steele, Lash LaRue, Gene Autry and Roy Rogers. The quality may vary, however, reflecting the fact that many B-movies exist only in 16mm dupes.

The biggest problem facing any PD label is a steady supply of quality source materials. The problem is even more acute for the companies issuing public domain movies on disc. Back in the mid-'80s, 3M issued a series of PD laser titles drawn from the Hal Roach catalogue. Although the tape versions are among the best the PD field has to offer, the results on disc are woefully inadequate.

Image Entertainment recently jumped into the PD business with uneven results—its version of *The Man Who Knew Too Much* is the best anyone is likely to see, but the company's release of Edgar Ulmer's *Detour* (1946) is marred by harsh scratches and awkward splices on the print.

More consistent is Republic's Landmark Laservision, which has issued superb versions of several PD films: *Angel and the Badman* (1946), a John Wayne western with pacifist overtones; *Blood on the Sun* (1946), with James Cagney as a reporter battling his way out of Japan; and George Stevens' *Penny Serenade* (1941), starring Cary Grant in a fine dramatic performance.

Laservision Associates (LVA) has a more modest catalogue of PD titles, the best of which are Frank Capra's *Meet*

continued on page 90

BY BRENT BUTTERWORTH

SPECIAL REPORT

6 sleek camcorders break new ground

As days lengthen and spring fever starts to spread, videophiles experience a special kind of spring fever—induced by the prospect of new video products. In anticipation of official launches at the Summer Consumer Electronics Show in June, manufacturers prepare upcoming lines months in advance. Here's a preview of the coming camcorder season's hottest models, including an exclusive look at the first time-code camcorder for consumers.

Format Free-for-All: GE's new camcorders include VHS, Compact VHS and 8mm models. The VHS CG701 (left) packs 12x zoom and audio/video dubbing in an elegantly styled cabinet. The striking VHS-C CG696 (center) has A/V dubbing and a unique folding viewfinder. Rounding out the line is the 8mm CG800.

It's High Time: Sony's Hi8 CCD-V801 adds time-code signals that can be accessed later for frame-accurate editing. The company also plans to introduce a compatible editing controller.

Get a Grip: Fuji's new Fujix-8 F60 8mm includes a detachable trigger grip that doubles as a tiny tripod or carrying handle. The lens has a built-in wide-angle converter.

Super Switcher: Panasonic's $1,600 PV-S770 combines Super VHS capability with a slim profile. It offers electronic image stabilization and 30x digital zoom.

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C·U·S·T·O·M INSTALLATION OF THE MONTH

BY STAN PINKWAS

A ROOM WITH TWO VIEWS

Slides find a home in a media room that does the right thing.

Video projectors and slide projectors go together as awkwardly as oil and water. Quality viewing usually demands separate but equal facilities. But not necessarily. One Dublin, Ohio, homeowner's passion for film photography inspired his system installer to devise an inventive way to blend the two dissimilar media in a single home theater.

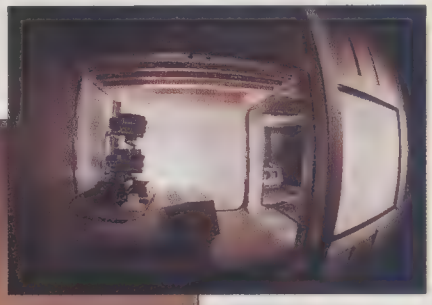
The space-saving solution involved an unusual mylar mirror, right angles and custom cabinets. The rest of the system, created by Tim Newcome and Craig Markley of Newcome Electronic Systems in Worthington, Ohio, is equally ambitious. Audio for the home sprawls through nine rooms and three outdoor spaces, all fed by the theater room's central system, and an innovative control setup oversees the system's operation.

But the 20-by-25-foot home theater is the installation's centerpiece. And its heart is a projection system built around a JBL 6810 video projector and a JBL TC-1 tuner and controller. To conserve space and make room for slide projectors, the video projector is mounted at a right angle to the projection screen. This is made possible by an unusual screen called the GroupShow Module, manufactured by Hudson, chiefly for commercial screening rooms.

The module comes with an optically pure mirror made of mylar (instead of glass) that redirects the projector's light 90 degrees onto the six-foot screen. The right-angle arrangement also serves two Kodak Ektagraphic IIIA slide projectors mounted above the JBL projector. Light from the slide projectors turns the same corner as the video image.

An Arion dissolve unit adds fluidity

Wall-to-Wall Theater: System installers Tim Newcome (left) and Craig Markley frame their home theater's dual-mode screen, while a door swings open to reveal a videotape storage drawer just below a VCR and a laserdisc player.



Mixed Messages: Inside view showing how a JBL video projector and two linked slide projectors share the same six-foot screen, visible at right.

PHOTOS: LARRY HAMLIN/COLUMBUS, OHIO

Audio As You Like It: Newcome with the system's audio components, and his custom remote control unit (above).

to slide shows, and a Creston slide projector remote lets slide shows be controlled as simply as prerecorded movies. For easy access, and an uncluttered appearance, the projectors and all other components in the system lie behind the swinging doors of the custom cabinets that fill the room's entire front wall. Another unique aspect of the cabinetry is that it permits video and audio tapes, laserdiscs and CDs to be stored right beside the appropriate decks.

A Sony combi player and a Zenith Super VHS VCR add extra video sources, while three JBL 4408 Studio Monitor speakers and a pair of Sonance 4 speakers shape most of the room's aural environment. The missing element is filled in by an M&K V1B powered subwoofer, unobtrusively buried in a crawl space in the middle of the floor.

To control the system, Newcome, a member of the Custom Electronics Design & Installation Association (see box), installed a computer with circuits and software he designed seven years ago, before similar systems were available from manufacturers. It permits independent control by infrared transmitters and receivers of all the home's speakers from any room.

The home theater houses the audio sources, which include a ten-disc CD player, an audio cassette deck, an AM/FM receiver and a Dolby Pro-Logic surround sound processor, all by Sony—and all modified (as are the video sources) with an interface circuit Newcome wired to the control computer. ■

CEDIA

The Custom Electronic Design & Installation Association is a nationwide non-profit trade organization made up of companies that specialize in installing electronic entertainment, automation, security and communication systems in the home. CEDIA may be contacted by telephoning 1-800-CEDIA30 or by writing: CEDIA, 10400 Roberts Road, Palos Hills, IL 60465.

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TAPES & DISCS

NEW RELEASES

FEATURE FILMS

Miller's Crossing

1990. Gabriel Byrne, John Turturro; dir. Joel Coen. Hi-fi stereo, cc. (R) 115 min. $92.98. CBS/Fox.

As the right-hand man of a Prohibition-era crime boss, somber Tom Reagan (Gabriel Byrne) ought to be a tough guy. But nothing's quite what you'd expect in *Miller's Crossing*. The hard-drinking, heavy-gambling Reagan turns out to be a human punching bag, thrashed by everyone from powerful friends to weak lowlifes. If this kind of cartoonlike exaggeration undercuts the intensity of Joel and Ethan Coen's gangster epic, it also produces a highly entertaining tale.

Underworld king Leo (Albert Finney) is threatened by mutinous henchman Johnny Caspar (Jon Polito), who wants permission to rub out sleazy bookie Bernie Bernbaum (John Turturro). Leo refuses, since he's in love with Bernie's sister, Verna (Marcia Gay Harden), sparking a bloody power struggle. Unfortunately for Tom, he's been seeing the dame on the side, leading to a bitter split with his boss. Reagan apparently switches sides to Caspar, only to foil the upstart through a series of intricate maneuvers.

While the Coens deftly lay out the twisting plot, various verbal and visual touches have a greater impact. People say, "What's the rumpus?" as a greeting with laughable regularity. Gunfights expand to military operations: It takes dozens of cops and a Gatling gun to shut down a small speakeasy. The best-known images—a child stealing a toupee off a corpse, an apparent execution in the woods—seem too calculated, however striking.

Confined to a few notes, the players deliver fine performances. Byrne broods charismatically without offering insights into Tom's soul. Marcia Gay Harden smolders as a woman who can offer a man a drink or throw a devastating right hook. John Turturro's treacherous bookie displays the wild-eyed desperation of the truly dangerous. Only dependable Albert Finney portrays a three-dimensional character, capable of cruelty or tenderness. Too bad he disappears for much of the second hour.

If the details don't add up, the Coens are having too much fun embellishing the story to care much. Their hard-boiled dialogue and stylized packaging make this film a counterpart to another recent cops-and-robbers saga. *Miller's Crossing* is *Dick Tracy* for grown-ups.

—Jon Young

Oh, Henry: Maria de Medeiros (left) and Uma Thurman exude steamy sensuality in Philip Kaufman's *Henry & June*.

Henry and June

1990. Uma Thurman, Fred Ward; dir. Philip Kaufman. Hi-fi surround, cc. (NC-17) 136 min. priced for rental. LD letterboxed $39.98. MCA/Universal.

After garnering kudos galore for the eroticism of *The Unbearable Lightness of Being*, director Philip Kaufman takes on a subject that virtually defined erotica for an entire generation—writer Henry Miller, as seen through the eyes of another arbiter of sensuality, Anais Nin.

Pre-World War II Paris houses the lives of Miller (played as an unsympathetic boor by Fred Ward) and his youthful patron Nin (Maria de Medeiros) as they both try to come to grips with their mutual sensual obsession—

From Beyond: Ghostly troops confront their former commander along a road in *Kurosawa's Dreams.*

Henry's wife June (Uma Thurman).

Bored with the sedentary decadence she shares with husband Hugo (Richard E. Grant) and their Parisian circle of friends, Nin is captivated by Miller and his abrupt go-for-it mentality. As their bond strengthens, Nin and Miller share their writing and, ultimately, a muse—June.

The problem with *Henry and June* is the same as with any historical drama—the characters are already too well-known for the film to serve up any real sense of discovery. The fact that this is really Nin's story reduces Henry Miller to an almost secondary character. It's hard to accept the possibility that this crude parasite could conceivably be a writer of any interest, let alone merit, since so little of Miller's prose actually makes it into the screenplay. And Nin's Candidelike tour of life's decadent pleasures seems too cloyingly ingenuous when viewed in light of her ultimate place in the hierarchy of erotica.

Only when hard-boiled June enters the picture does the screen steam up—and that owes as much to the enigmatic quality of her character as it does to Uma Thurman's sizzling performance. *Henry and June* is a pleasant tour through a world of sensual nostalgia, but it's much less enduring than the real-life characters who inhabit it.

—John Walker

Akira Kurosawa's Dreams

1990. Akira Terao, Martin Scorsese; wr./dir. Akira Kurosawa. Hi-fi surround, subtitled, letterboxed. (PG) 120 min. LD $92.95. 8 $29.98. Warner.

Dreams and dark fantasies provide the source material for this eight-episode work by 80-year-old master Akira Kurosawa. Its perspective progresses from childhood to old age, but with a common theme of lost humanity in search of the true path. There are two recurring problems: The specific images, often breathtaking in themselves, tend to resist dramatization, and Kurosawa's social concerns have a tendency to get in the way.

The opening episode, in which a small boy is warned not to watch the foxes' wedding procession in the woods and goes anyway, is exquisite—it's full of magic and vivid childhood fears. Almost as good is the segment about an artist who literally loses himself in the visual world of Van Gogh and meets the artist. The three sections in between, especially the returning army officer's confrontation with his massacred command, are overlong but generate considerable power.

The film runs into trouble later. A pair of anti-nuke episodes are preachy and underimagined; the one about post-bomb demons is almost unwatchable. The closing segment is one of the most sublime pastoral visions ever put on film, but is nearly ruined by ecological sermonizing.

The beautiful letterboxed transfer makes the best case for this uneven work. But I wish Warner had placed the subtitles in the black band below the frame. **—Sol Louis Siegel**

Tune In Tomorrow...

1990. Keanu Reeves, Barbara Hershey, Peter Falk; dir. Jon Amiel. Hi-fi surround, cc. (PG-13) 90 min. $92.99. HBO.

Lingering for years in the TV role of Lt. Columbo, Peter Falk pretty much wore out his pesky character's welcome. So who'd have thought he could get away with resurrecting the same old rumpled-gumshoe shtick in the romantic comedy *Tune In Tomorrow...*—and manage to make it utterly fresh?

Falk is hilarious as Pedro Carmichael, a disheveled but keenly observant radio-soap writer who hounds lovers the way Columbo used to go after murderers: He's terribly intrigued with what makes them tick. But Pedro's passion for eavesdropping on other people's romantic traumas is surpassed only by his delight in creating those traumas in the first place.

He needs "the sound of reality impacting" as inspiration for his trashy scenarios, and he instantly sniffs out a rich source of material upon meeting a 21-year-old aspiring novelist (Keanu Reeves) who's infatuated with his 36-year-old aunt (Barbara Hershey).

With prompting, a covert love affair blossoms, and Pedro spins ever more thinly disguised radio episodes out of the lovers' woes. The leads make a magnetic couple: Hershey is utterly captivating as a two-time divorcee who can't believe true love could come so late, while

Off the Air: Keanu Reeves and Peter Falk find truth is stranger than fiction in *Tune In Tomorrow....*

Reeves gives their scenes together a palpably smitten air—he's cocky, protective and turned-on all at once. Though director Jon Amiel (*The Singing Detective*) interrupts the courtship scenes once too often for scenes from Pedro's scandalous soap, the film's witty, amusingly profane dialogue and strong supporting cast make even its digressions seem interesting. **—Steve Daly**

The Jungle Book

1967. Anim. Voices of Sebastian Cabot, George Sanders, Phil Harris. Hi-fi surround, cc. (G) 78 min. $24.99. Disney.

Not every Disney cartoon is a classic, but this one is a sheer joy. In the hands of Disney's animators, Rudyard Kipling's jungle becomes a bright play-

Bear Necessity: Disney's classic *Jungle Book*.

ground of natural wonders and constant music. No wonder the 10-year-old "man-cub" Mowgli doesn't want to leave. If life really meant hangin' to the infectious scat rhythms of Louis Prima (as King Louis of the apes), flying with a Beatlesque bunch of Liverpudlian vultures or scarfin' down fresh fruit with a huge fuzzy bear like jungle bum Baloo (Harris), no kid would want to leave.

It takes the evil of a tiger with the deliciously urbane voice of George Sanders and the attraction of a young village maiden to draw Mowgli into civilization for good. Luckily, we can now dive back into the fun any time we choose. *Jungle Book* may not have been one of Disney's most high-minded or expensive productions (seeing one sequence repeated verbatim is a sure sign of budgetary concerns), but it is a most welcome one. **—Marianne Meyer**

Predator 2

1990. Danny Glover, Gary Busey; dir. Stephen Hopkins. Hi-fi surround, cc. (R) 105 min. $92.98. CBS/Fox.

At last, an action film that makes no apologies for its genre. *Predator 2* dumps the viewer smack in the middle of a brutal L.A. drug war and from there, the action never slows for gratuitous love interests, tender family scenes or any other standard Hollywood devices that often push the abilities of B-movie writers and actors to laughable limits.

The first *Predator* became an action classic because it combined subtle wit with good effects and an inventive premise, a mix that Arnold Schwarzenegger fans loved and their dates could at least tolerate. But the sequel is very different: It shoots for pure visceral impact, with a staggering body count, graphic detail of the creature's grisly killing techniques and great special effects guaranteed to glue your thumb to the slow-mo button.

Danny Glover and Gary Busey perform serviceably in their respective roles as a maverick cop and a psychotic federal agent. Few will remember their characters, but few will forget the predator's killing spree in a dark subway car or the creature's climactic last stand. Best of all, the bullets bouncing around the cassette's excellent Dolby Surround soundtrack will have you cranking up the rear channels until the neighbors beg for mercy. **—Brent Butterworth**

Sibling Rivalry

1990. Kirstie Alley, Carrie Fisher; dir. Carl Reiner. Hi-fi stereo, cc. (PG-13) 88 min. priced for rental. LD $34.98. Nelson.

In *Sibling Rivalry* Kirstie Alley not only steals the show, she *is* the show. As the misunderstood wife of a preoccupied doctor (Scott Bakula), Marjorie Turner (Alley) is seduced by a mysterious stranger (Sam Elliott). After his untimely demise during their passionate tryst, it turns out he was the brother-in-law she never met.

Whenever Alley lets loose on one of her manic crying jags, this sitcom is very funny. But it too often gets bogged down in superfluous characters and subplots. If the film's creators had only been satisfied with a superior gag-driven comedy, they might have had a real winner. **—Jon Silberg**

EDITOR'S CHOICE

by

kenneth korman

The long-awaited widescreen laserdisc edition of **The Hustler** (CBS/Fox, $69.98) shows that "character-driven" dramas can benefit from letterboxing just as action films often do—provided the film is as carefully photographed as this one. The standard pan-and-scan version of *The Hustler*—familiar from cassette as well as late-night TV—too often isolates a single character on screen where several additional players should be visible, blocking out the telling subtleties contained in a gesture or a glance. The restored picture is a real revelation.

Paul Newman in *The Hustler*.

Directed by Robert Rossen in 1961, this tale of reckless ambition and hard-won wisdom stars Paul Newman as Fast Eddie Felson. He's a small-time pool shark who dreams of defeating the legendary Minnesota Fats, brilliantly played by Jackie Gleason. George C. Scott shines as the ruthless, manipulative gambler who almost destroys Felson; Piper Laurie (now familiar as *Twin Peaks'* Catherine Martell) manages to be both tough and vulnerable as Felson's unfortunate lover. (All four were nominated for Oscars for their performances.) And don't miss cameos by boxer Jake LaMotta (the subject of Martin Scorsese's classic film, *Raging Bull*), Vincent Gardenia and pool champ Willie Mosconi, who also served as technical adviser for the movie's wonderfully authentic matches.

The new transfer looks terrific, though a few scenes suffer from worn source materials. The set's 12 chapter stops don't do justice to the film, however, and additional stops would have incurred no extra cost other than the time it takes to select and name them. But the real problem here is the price—$69.98 is a lot to ask for a three-sided set with no extras, especially when several other studios issue similar packages for about half that amount. ■

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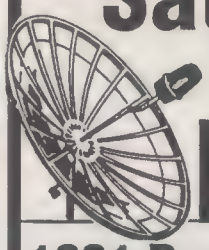

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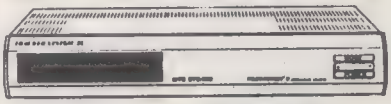

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Angelic Voices: Those rambunctious creatures harmonize on the new letterboxed *Gremlins* disc.

Santa Sangre

1990. Guy Stockwell; dir. Alejandro Jodorowsky. Hi-fi stereo, cc. (R) and (NC-17) versions, 120 min. $89.98. Republic.

With 1971's *El Topo*, Alejandro Jodorowsky proved himself the ultimate cult director, meshing '60s-era Fellini-style surrealism with the ultra-violent wave of the '70s and beyond. *Santa Sangre* is the final manifestation of his art—the saga of Fenix (Axel Jodorowsky), a child of circus performers traumatized by his mother's disfigurement at the hands of his womanizing father. Years later, the institutionalized Fenix is "reunited" with his armless mother, and in tandem they wreak vengeance against all nature of fleshy temptations. *Santa Sangre* is the most beautiful nightmare you'll ever experience. **—JW**

LASERDISCS

Gremlins

1984. Zach Galligan, Phoebe Cates; dir. Joe Dante. Digital stereo surround, cc, letterboxed. (PG) 106 min. CLV 2 sides. $24.98. Warner.

Gremlins 2

1990. John Glover, Robert Prosky, Christopher Lee; dir. Dante. Digital stereo surround, cc, letterboxed. (PG-13) 107 min. CLV 2 sides. $24.98. Warner.

Gremlins is a creature feature with style. Its basic premises are unique: Keep the creatures away from bright light (or they'll suffer and perhaps die), don't get them wet (or they'll multiply) and don't feed them after midnight (or they'll turn monstrous). Male and female leads Zach Galligan and Phoebe Cates deliver adequate performances but the real stars are Gizmo—the original sweet-singing creature—and a gaggle of bigger, scalier, nastier duplicates who spring to life when the human characters inevitably break the rules. The script makes the most of its references to *The Wizard of Oz* and *The Birds*, but the most memorable scene takes place in a moviehouse showing Disney's *Snow White and the Seven Dwarfs*. You'll never hear "Hi ho, hi ho, it's off to work we go" in quite the same way again.

This backhanded tribute to the entertainment value of unremitting chaos travels to long-suffering New York City for *Gremlins 2*. Now the creatures can fly and one of them can talk (in the voice of Tony Randall, no less). Both the original and the sequel come to disc in letterboxed transfers that use the wide screen to deliver full quotas of cartoonlike mayhem and destruction. In a pair of movies that are most valuable for the density of their sight gags, letterboxing is more than a sop to purists—it's a necessity for anyone who wants to catch every visual joke. **—Mark Fleischmann**

49th Parallel

1941. B&W. Eric Portman, Laurence Olivier, Anton Walbrook; pr./dir. Michael Powell. Digital mono. (NR) 118 min. CLV 2 sides. $39.95. Voyager/Criterion.

Six fugitive survivors from a bomb-blasted Nazi submarine flee across Canada in this British production by Michael Powell. Though Powell is best known for the memorable ballet sequences of *The Red Shoes*, this wartime drama is one of the greatest pictures to emerge from the World War II era. In addition to a cast featuring Laurence Olivier, Leslie Howard, Raymond Massey and a host of lesser-known but equally skillful stage actors, the film benefits from editing by great-director-in-the-making David Lean and from music by Ralph Vaughan Williams.

What is most unusual about *49th Parallel* is the way it refuses to oversimplify the human condition as most war films do. When the Nazis find themselves among a pacifist religious community of emigre Germans, the audience must cope with the complexities of seeing bad Germans among good German-Canadians—and one of the bad Germans has twinges of conscience. The second-channel audio commentary, by *Video Magazine* contributing editor Bruce Eder, measures up to this level of sophistication by noting the fine points of the performances, remakes the film inspired, production particulars and changes for the American release. **—MF**

Best of the Fest

1989. Al Green, Dirty Dozen Brass Band, Neville Brothers, Stevie Ray Vaughan, Los Lobos. Digital stereo. (NR) 50 min. CLV 1 side. $29.95. Pioneer Artists.

People in New Orleans don't get their music solely from CD and tape players. It's a part of them, always there. This program gives occasional glimpses of their celebratory nature, but otherwise concentrates on world-class music in the homegrown style. After Irma Thomas electrifies the first few minutes, a variety of artists stir the gumbo. Then it's history-lesson time with Dr. John and footage of the late Professor Longhair. Rita Coolidge's duets with Allen Toussaint provide a memorable moment or two, building up to the sheer unbuttoned joy of the Neville Brothers, who perform two numbers. **—MF**

Good as Gumbo: Los Lobos appears in *Best of the Fest*, a New Orleans compilation disc.

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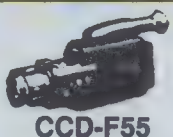

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HIGHLIGHTS OF THE MONTH

Baby Face
1933. B&W. Barbara Stanwyck, George Brent, Donald Cook; dir. Alfred E. Green. Ruthless speakeasy barmaid sleeps her way to the top. 72 min. $29.98. MGM/UA.

A Connecticut Yankee
1931. B&W. Will Rogers, Myrna Loy; dir. David Butler. Humorist meets humorist: Rogers in Mark Twain's story of a man transported back to King Arthur's time. Hi-fi. 95 min. $19.98. CBS Fox.

Dog Day Afternoon
1975. Al Pacino, John Cazale, Charles Durning; dir. Sidney Lumet. Bank heist turns ugly in quintessential New York story. Digital, cc. (R) 125 min. LD $39.98. Warner.

The Doors: Live in Europe 1968
1968. Jim Morrison and band, with commentary by Grace Slick and Paul Kantner. If you liked the bio-pic, you'll love the real thing. Hi-fi. 58 min. $19.98. A*Vision.

The Great Escape
1963. Steve McQueen, James Garner, Richard Attenborough; dir. John Sturges. True-life tale of escape from Nazi POW camp, and one of the most thrilling war stories ever filmed. Digital, letterboxed. 176 min. LD $39.98. MGM/UA.

Hill Number 1
1951. B&W. James Dean, Roddy McDowell; dir. Arthur Pierson. Made-for-TV oddity in which Korean War soldiers share Biblical story—starring young Dean as John the Baptist. 57 min. $19.95. Rhino.

Hot and Bothered: An angry Al Pacino confronts the New York Police Department in *Dog Day Afternoon.*

Illusion: Travels by Streetcar
1953. B&W. Lilia Prado, Carlos Navarro; dir. Luis Bunuel. Delicate comedy: Ex-transit workers take junked streetcar for final, surreal ride. Hi-fi, Span. w/Eng. subtitles. 90 min. $59.95. Connoisseur.

Kiss Me Deadly
1955. B&W. Ralph Meeker, Albert Dekker, Paul Stewart; dir. Robert Aldrich. Ominous, brooding film-noir detective story with unexpected twist. 106 min. $19.98. MGM/UA.

The Magnificent Seven
1960. Yul Brynner, Steve McQueen, Eli Wallach; dir. John Sturges. Gunmen rout bandits in western remake of Kurosawa's *The Seven Samurai.* Digital, letterboxed. 131 min. LD $39.98. MGM/UA.

My Little Chickadee
1940. B&W. Mae West, W.C. Fields; dir. Edward Cline from West/Fields script. Subversive fun for humorless times, with trailer. Digital, side 1 CAV. 84 min. $34.98. MCA Universal.

A Night at the Opera
1935. B&W. Groucho/Chico/Harpo Marx; dir. Sam Wood. Cheer up as the boys cut loose. Digital. 91 min. LD $24.98. MGM/UA.

Pickup on South Street
1953. B&W. Richard Widmark, Jean Peters, Thelma Ritter; dir. Samuel Fuller. Tough tale of pickpocket-patriot who uncovers plot to sell military secrets. Hi-fi. 81 min. $19.98. CBS Fox.

The Pink Panther
1964. Peter Sellers, David Niven, Capucine; dir. Blake Edwards. Introducing Inspector Clousseau. Digital. 116 min. LD $34.98. MGM UA.

Rocky V
1990. Sylvester & Sage Stallone, Talia Shire; dir. John G. Avildsen. Rocky returns to his roots. Hi-fi surround. (PG-13) 105 min. VHS, Beta, Span.-subtitled VHS $92.98. 8mm $29.98. LD (digital) $24.98. MGM UA.

Royal Wedding
1951. Fred Astaire, Jane Powell; dir. Stanley Donen. Fred and sister perform for QEII's coronation. Digital. 94 min. LD $34.98. MGM UA.

Compiled by Mark Fleischmann

Labels For Less

Will Rogers, great American humorist, stars in four **CBS/Fox** video debuts, each for $19.98: *Ambassador Bill, A Connecticut Yankee* (see "Highlights"), *Doubting Thomas* and *Mr. Skitch.* From the same label come a dirty dozen gangster pics at the same "criminally low" price, including nine new releases: *Pickup on South Street* (see "Highlights"), *Gun Crazy, The Underworld Story, The King of the Roaring '20s/The Story of Arnold Rothstein, Show Them No Mercy, Johnny Apollo, Street With No Name* and *Road House.* Reissued are *Al Capone, St. Valentine's Day* and *Dillinger.*

The fabulous Cold War classic *Kiss Me Deadly* (see "Highlights") and *Lady in the Lake* are the new items in **MGM/UA**'s "Private Eyes" collection, which also includes *The Alphabet Murders, The Long Goodbye, Marlowe, Murder Ahoy, Murder at the Gallop, Murder Most Foul, Murder She Said* and *The Thomas Crown Affair,* each at $19.98.

War stories are nothing if not topical. Repriced are two series from **Nelson**: *The March of Time* (seven tapes at $19.98 each, or $72.92-$119.88 for gift packs) and *Crusade in the Pacific* (six tapes at $19.98 each, or $119.88 as a set). **MF**

Will Rogers in *Doubting Thomas.*

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A Shot in the Dark
1964. Peter Sellers, Elke Sommer, George Sanders; dir. Blake Edwards. Second Pink Panther movie, even better than original. Digital. 103 min. LD $34.98. MGM/UA.

Singin' in the Rain
1952. Gene Kelly, Debbie Reynolds, Cyd Charisse; dir. Kelly & Stanley Donen. The classic: Gene and Debbie dance at the dawn of the talkies. Digital. (G) 119 min. LD: CAV $39.98, CLV $24.98. MGM/UA.

That's Entertainment
1974. Fred Astaire, Bing Crosby, Gene Kelly, many other luminaries; dir. Jack Haley Jr. Who would disagree? Compilation of hot dance numbers. Digital. (G) 174 min. LD $69.98. MGM/UA.

What Ever Happened to Baby Jane?
1962. B&W. Bette Davis, Joan Crawford, Victor Buono; dir. Robert Aldrich. Davis got Oscar nomination as Crawford's demented sister torturer. Digital, letterboxed, cc. 134 min. LD $39.98. Warner.

COMEDY

The Bonfire of the Vanities
1990. Tom Hanks, Bruce Willis, Melanie Griffith, Morgan Freeman; dir. Brian De Palma. Make that misdirected: De Palma reduces Tom Wolfe's toney satire to low comedy. Hi-fi surround, cc. (R) 126 min. VHS, Beta, Span.-subtitled VHS (hi-fi), $92.95. LD (digital), 8mm $29.98. Warner.

May Fools
1990. Michel Piccoli, Miou-Miou, Michel Duchaussoy; dir. Louis Malle. Paris student uprising of May '68 is catalyst in family relations. French w/Eng. subtitles. 105 min. priced for rental. Orion.

The Midnight Movie Massacre
1988. Robert Clarke, Ann Robinson; dir. Mark Stock. Spoof of '50s space flicks and moviegoing; watch out for 300-pound housewife. Hi-fi stereo. 86 min. $89.95. VCI.

Next of Kin
1984. Patrick Tierney, Berge Fazlian; wr./dir. Atom Egoyan. Canadian comedy: Young WASP hates his family, finds another. Hi-fi. 75 min. $59.95. Connoisseur.

DRAMA

Cooley High
1975. Glynn Turman, Lawrence Hilton-Jacobs, Garrett Morris; dir. Michael Schultz. 1964-era Chicago teens learn lesson about loyalty. Hi-fi. (PG) 107 min. VHS priced for rental. Orion.

Committed
1990. Jennifer O'Neill, William Windom, Robert Forster; dir. William A. Levey. Glamorous nurse trapped by evil psychiatrist in horror clinic. Hi-fi surround, cc. (R) 93 min. $89.98. Media.

Desperate Hours
1990. Mickey Rourke, Anthony Hopkins, Mimi Rogers; dir. Michael Cimino. Escaped killer occupies home of estranged couple. Stereo. (R) 106 min. VHS (hi-fi) $92.98. LD (digital) $24.98. MGM/UA.

Monsieur Hire
1989. Michel Blanc, Sandrine Bonnaire, Andre Wilms; dir. Patrice Leconte from Georges Simenon novel. Suspense: Peeping Tom ensnared in murder investigation. French w/Eng. subtitles. (PG-13) 88 min. priced for rental. Orion.

Woman in the Dunes
1964. B&W. Eiji Okada, Kyoko Kishida; dir. Hiroshi Teshigahara. Odd romance: Woman enslaves hapless entomologist in sand pit. Hi-fi. Jap. w/Eng. subtitles. 123 min. $29.95. Connoisseur.

ACTION

American Tiger
1989. Mitch Gaylord, Donald Pleasence, Victoria Prouty; dir. Martin Dolman. Gymnast-actor Gaylord stalks killer in bizarre suspenser. (R) 93 min. $89.95. Academy.

Manhunt for Claude Dallas
1986. Matt Salinger, Claude Akins, Beau Starr; dir. Jerry London. True story of sheriff leading search for berserk killer who escaped from prison. Hi-fi. 93 min. VHS $79.95. Beta $29.95. Prism. ▶

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None But the Brave
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Truck Turner
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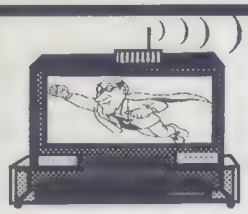

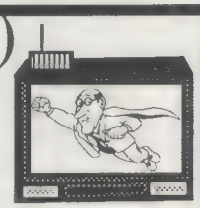

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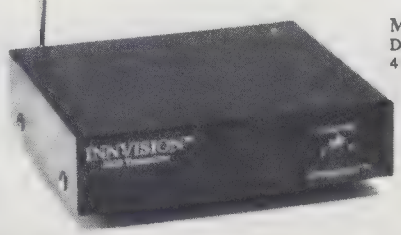

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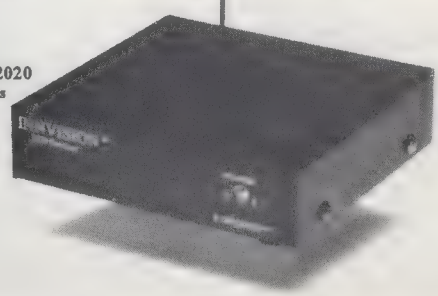

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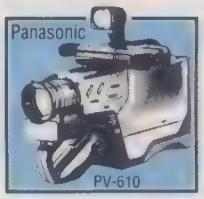

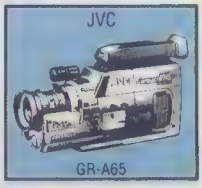

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HR-C1000U

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1991. Joe Ruggiero. *Home Magazine* editor tours Atlanta showcase. 35 min. $14.95. Wood Knapp.

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Dr. Jekyll & Mr. Hyde
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Don Juan
1926. B&W. John Barrymore, Mary Astor, Myrna Loy; dir. Alan Crosland. Early talkie by director of *The Jazz Singer*. Includes hour-long collection of Vitaphone shorts that accompanied 8/6/26 film debut. Digital. 113 min. LD $39.98. MGM/UA.

The Hindenburg
1975. George C. Scott, Anne Bancroft, William Atherton; pr./dir. Robert Wise. Dramatization of events leading up to famous zeppelin explosion. (PG) Letterboxed, digital, cc, side 3 CAV. 126 min. LD $39.98. MCA/Universal.

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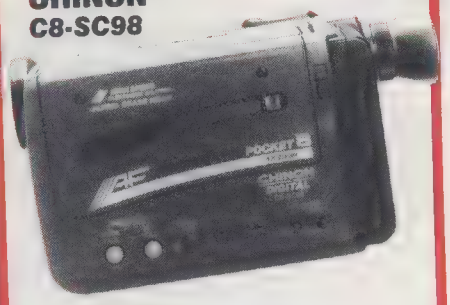

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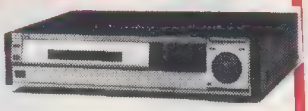

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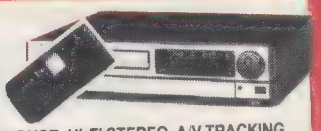

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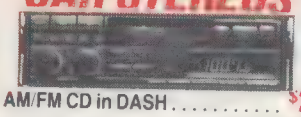

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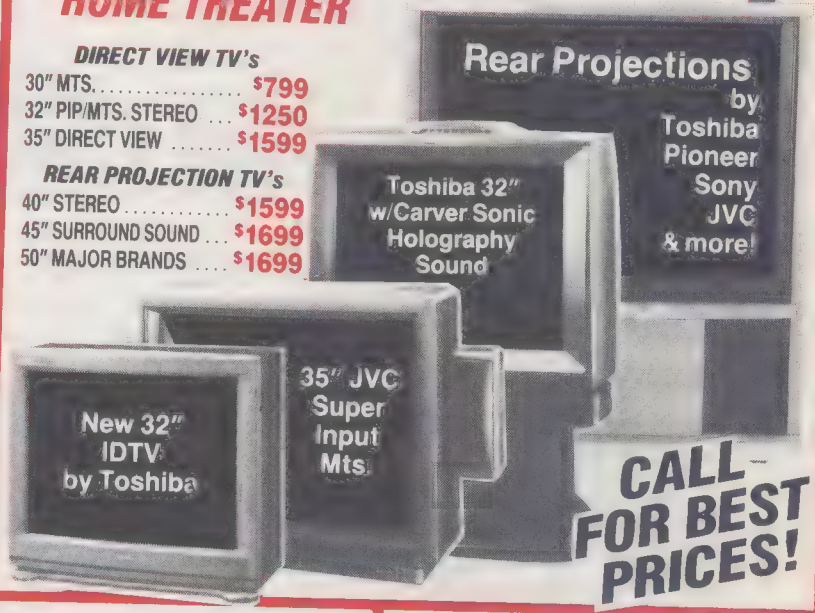

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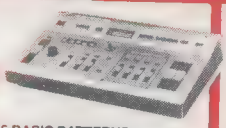

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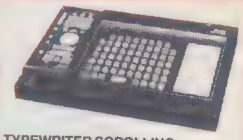

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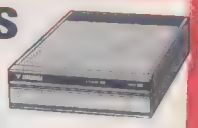

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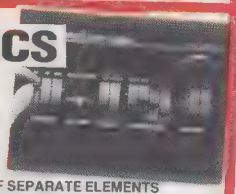

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FIELDS OF DREAMS

continued from page 33

plays are comparable to conventional 400-line NTSC video, but we will need resolutions of 4,000 lines or better to approach the power of the human eye, a goal that imaging experts guess is at least a decade away," explains Paul Saffo, a technology tracker at the Institute for the Future in Menlo Park, California. In addition, most tiny video displays flicker. In conventional TV sets, images are updated 30 times a second. In virtual reality headsets, the refresh rate is less than 20.

But technical difficulties haven't hampered the imagination of virtual reality experts, who envision a future where much of what you see isn't real. Teleconferencing, for instance, would allow individuals to participate in 3-D "meetings" with people who live all over the world. With teletourism, you could slip on a headset and travel to Buenos Aires—without ever worrying about hijackers. Telerobotics would allow people to perform work in dangerous areas, like the surface of the moon or a nuclear power plant, by controlling the actions of a work robot that's transmitting video images to the human operator's virtual reality controls.

New forms of mass entertainment, based around virtual experiences, would let people soar through outer space or quiver with excitement at otherwise impossible amusement rides (see sidebar). Virtual reality guru Jaron Lanier, head of VPL Research, is already exploring this frontier. VPL has joined with MCA/Universal to devise a "new type of theater" that Lanier says "will be like a dream you can control. You'll forget all about the technology."

Experts say it may take one or two decades for virtual reality to affect the average American. But mass entertainment is the wild card in this scenario, according to Saffo. Like theme parks, it may provide the economies of scale needed to speed the development of sophisticated virtual reality systems.

"People have been overestimating the short-term potential of virtual reality and underestimating its long-term possibilities," notes Lanier. But whether it takes a couple of years or a couple of decades to mature, virtual reality is here, and on the leading edge of launching us all toward new varieties of video experience. ■

TECH TIPS

Rewinder brake

To prevent your videotape rewinder from snapping the tape at the end, splice a rotary light dimmer switch into an extension cord and plug the rewinder into the extension cord's outlet. You can slow down the rewinder near the end of the tape for a soft, safe stop. If you're not skilled at electronics work, find a friend who is able to splice in the dimmer for you.

Donald L. Hunt
Purvis, Mississippi

Super VHS taping in LP

Although Super VHS decks aren't designed to record at the LP speed, you can still record in LP with many S-VHS editing VCRs. Record any program in LP on a standard VHS VCR using S-VHS tape. Rewind the tape and place it in the S-VHS VCR. Play the first few seconds of the tape to let the VCR's mechanism stabilize, then push the pause button. Now activate the video dub and audio dub functions simultaneously, and record over the old material. The VCR will run at the speed of the original track. Depending on the VCR's features, you may be able to use the insert edit function instead of audio and video dub.

Nick D'Elia
Staten Island, New York

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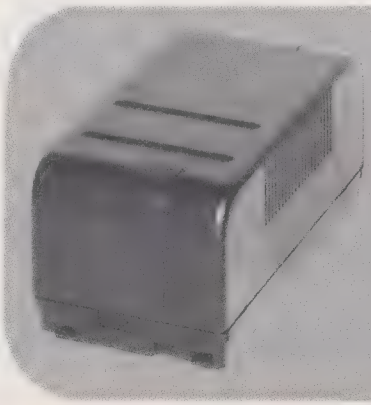

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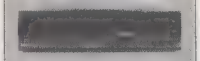

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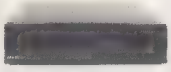

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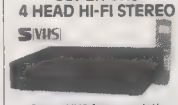

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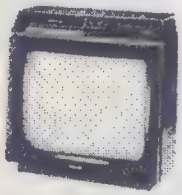

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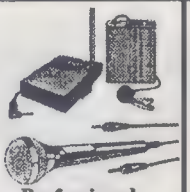

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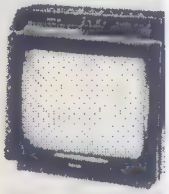

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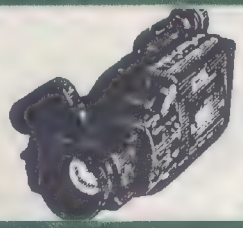

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BIRTH OF A BRAND

continued from page 28

the basics, then grow to consoles." "We went in with 15 or 16 models, and ended up cutting them down to six TV sets and a laserdisc player," says Savadove.

The line of ProScan TV sets RCA is now introducing is divided into three groups. At the lower end is the ProScan 10 Series, which is available in 20- and 27-inch screen sizes. Horizontal resolution behind the anti-glare, anti-static lithium silicate faceplate is rated at 400 lines. The sets have comb filters and an audio package that includes MTS stereo, matrix surround sound speaker jacks, dbx noise reduction, digital stereo processing, a headphone jack and five-watts-per-channel amplification.

Among the convenience features are channel captioning, which lets users assign text labels to individual channels, and a commercial skip that times program breaks for easier channel grazing. The jack system is color-coded and includes two sets of audio/video inputs, one set of A/V outputs, one set of variable audio outputs, an S-video connector, speaker jacks for surround sound or any external speakers, and dual RF inputs.

All picture and audio settings are accessible from the remote, as well as through onscreen prompts. The remote, which is shared by all sets in the line, comes programmed with the codes to run 56 VCR brands and 27 cable interfaces.

The next step up, the ProScan 20 Series, consists of only one set at present. The 27-inch model includes all the features of the 10 Series, but delivers 500 lines of horizontal resolution and adds picture-in-picture features.

The ProScan 50 Series comprises 27-, 31- and 35-inch monitor/receivers. They carry the full complement of picture enhancements, from Invar picture tubes (which RCA says are 38 percent brighter than conventional tubes) to specialized correction circuits. Horizontal resolution increases a notch to 560 lines.

On the audio side, the basic ProScan package is augmented by Dolby Surround circuits, an onscreen graphic equalizer and ten watts per channel of amplification. The PIP is more flexible, and zoom and pan features let users enlarge portions of any image.

The ProScan laserdisc player—the only source device in the line—is a combination unit that plays both sides of laserdiscs. It includes a search feature that plays a preview of every laserdisc chapter or CD track, and video noise reduction and centering circuits.

Finally, the products all come with instruction manuals designed by Edward Tufte, a Yale University professor who is one of the country's top experts on the visual presentation of technical information. Rather than simply clone existing manuals, Tufte designed new ones from scratch, resulting in manuals that are extraordinarily clear, easily navigable and a third shorter than comparable RCA manuals.

As for the crucial issue of prices, they range from $499 for the 20-inch TV set to $2,799 for the 35-incher, with distinct price niches for each of the six models. The laserdisc player is $899.

SENDING THE MESSAGE

With this line in place, the ProScan team's next step was to decide how to market it. A series of print and radio ads, engineered to articulate the ProScan concept ("So advanced. Yet so simple.") was created, as was a program to introduce dealers to the product and teach them how to sell them.

But the consumer electronics marketplace is notoriously difficult, and RCA brass is painfully aware that, despite all its careful planning, ProScan could end up as just another good (and costly) idea that didn't work. "Anytime you venture into new ground, you venture into risk," observes Holleran. "But the biggest risk is to change the way you think. Let me tell you, it hasn't been easy changing cultures like this, but I believe it has been very healthy."

How is the success of such a wide-ranging venture gauged? "First, you look at it statistically," says Jim Gatman, RCA television product manager. "Does it help our bottom line? We have to generate black ink, because the dollars that come back as profit go into reseach and development so we can come up with new products."

Here, early returns are encouraging. "It's been exceptionally strong the first few months," says a Denver dealer who stocks the full line. "After attending the ProScan University course (see sidebar), our guys were extremely psyched. Then the products hit and they've been a tremendous success. Frankly, I'm surprised at the number of people coming in to see them."

Another measure of success involves how much of the line's perceived excellence rubs off on other products. "RCA," says Joe Clayton, vice president of Thomson's TV division, "brings some negative baggage to the party. There's something of an old, stodgy, conservative image—but that can be changed by something like ProScan."

Finally, every member of the Pro-

continued on page 90

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JVC GRS 707U S-VHS-C NEW! — S-VHS-C MOVIE — HiFi Stereo, 2 Spd 8xZoom, Full Auto w/Man. Override

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Panasonic PV-S575 S-VHS — FULL SIZE S-VHS MOVIE — 8x1 Zoom, Charac. Gen., Dig. Spec. Eff., w/Case

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Panasonic AG-190 NEW! — FULL SIZE VHS MOVIE — 8xZoom, Fly. Erase Head, Audio Video Edit

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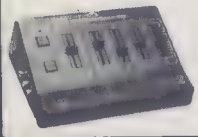

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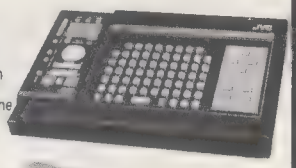

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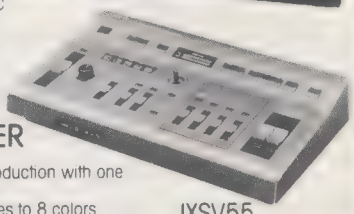

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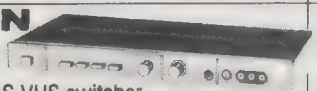

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Plus! Audio mix control for adding narration or music

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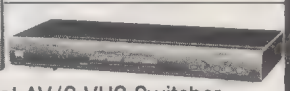
JX-S300



Remote Control AV/S-VHS Switcher

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- 4 AV in/3 AV out
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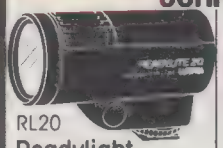

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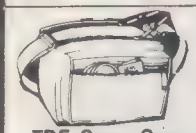

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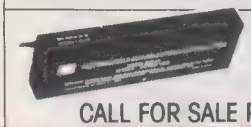

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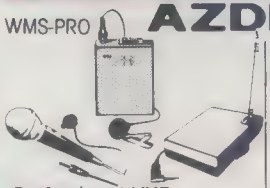

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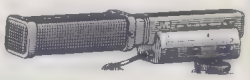

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2 modes - stereo or superdirectional! Plus sensitivity and low-cut selections. 6 times greater sensitivity than built-in mic.
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Low-Priced Cordless Video Light
Special 20w bulb generates 60w of light intensity. New lightweight design. Plus-NiCd battery runs light up to 40 min. Includes charger & soft light filter!
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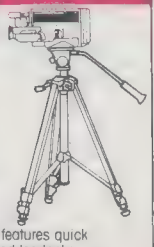

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Rugged Soft-Sided Video Bags
- Thick polyfoam lining & divider
- External accessory packet

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- Replaces up to 4 different remotes
- Preprogrammed for many popular remotes if lost or broken

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CP8 turbo

Universal Remote Control
- Replaces up to 8 different remotes
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- Expanded memory - 156 commands
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- 32 favorite channel capability
- QTR (Quick Timer Recording)

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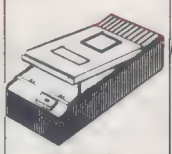

VIDEO CASSETTE REWINDER
VHS-SOL 928
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VHS-SOL 6000 with digital counter
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Choosing The Best Camcorder For '91: Canon

The following is an excerpt of an interview with Larry Peterson, Senior Marketing Director of Not Just Video, Inc., (the largest Canon video dealer in New York) and Frank Lamb, a retail marketing analyst.

LAMB: Mr. Peterson, what would you advise a prospective camcorder buyer?

PETERSON: First, a customer should feel comfortable with the camcorder manufacturer. Name recognition is very important. In a recent consumer report, Canon received the number one rating.

LAMB: With the many brands available in the market place, why does the Canon line stand out as superior?

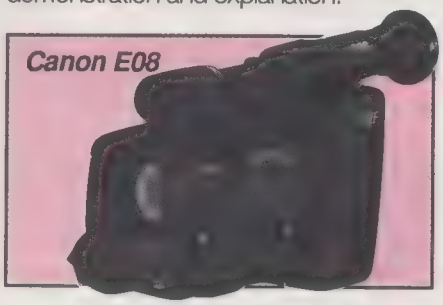
PETERSON: Canon is concerned primarily with great optics. They are the leading 35mm camera company, and image technology is what Canon is all about. That's why Canon video lenses are used by TV stations across the country--that very same quality is at work in every Canon 8mm camcorder.

LAMB: What other features of Canon camcorders help explain their popularity and high rating?

PETERSON: There's plenty! The moment someone enters our Canon showroom and picks up any Canon camera, they immmediately notice the quality and craftsmanship in every unit. Each model number is very user friendly, comes with a full featured wireless remote control, and is packaged as a kit with alll the basic needed accessories. In addition, Canon makes all accessories readily available for purchase, so thier customers can build a complete system! Other manufacturers might make the camcorders available but accessoreis are always a hassle to find.

LAMB: As a leading retailer, how do you find consumer confidence?

PETERSON: Even during this economic downturn, consumers turn to us, as our excellent reputation gives them the confidence needed to buy mail order. At the same time they're taking advantage of up to 40% off the local selling price! Our retail operations all offer our customers a one-on-one presentation from our trained and knowledgeable sales people. We spend the time needed for a customer to buy a Canon camcorder leaving our premises a professional!
Although our showroom prices are somewhat higher than our discounted mail order prices, consumers in our vicinity find that it is worth the slight additional cost to gain our expert hands-on demonstration and explanation.



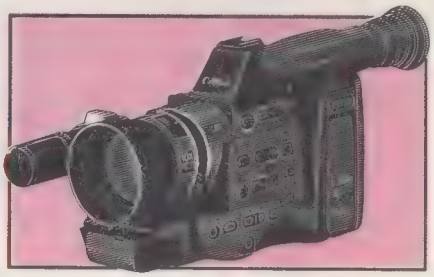
Canon E08

Keep in mind Frank, we exclusively market the Canon line. We have been out there in the market taking demograpics, analyzing what a customer experiences – boy it's a jungle out there! So many times a customer walks into some store confused, and walks out even *more* confused! This is something we saw happening all over town. We've addressed this problem in our retail outlook, making our store "customer friendly". The customer leaves *without* being confused and *with* a confidence in the camera purchased and satisfaction in the establishment it was purchsed from.

LAMB: Which camcorder would you personally reccommend?

PETERSON: The Canon A1 Digital, without a doubt. Just check the most recent consumer guide rating camcorders. The A1 Digital got straight A's. The features on this camera are incredible! It's truly the "Rolls Royce" of camcorders! Consequently though, it is also one of the costliest cameras on the market.

LAMB: Could you reccommed a less expensive unit?



Canon A1 Digital

PETERSON: Yes, and less expensive does not have to mean a major sacrifice in quality. Canon's line offers outstanding quality in every price category.

Let me take advantage of this interview Frank, to let consumers know that at ***Not Just Video,*** we really sell "Just the ***Best*** Video". Wherher you call our Toll Free number ***1-800-456-9890,*** to buy mail order, or contact our retail showroom ***(212) 219-3022,*** you will receive professional advice and sales help from our staff of trained sales people. As authorized, factory direct, Canon Video dealers, all our equipment is factory fresh with the full USA warranty! Customers do not realize that many companies they contact are not authorized canon dealers, do not have the product in stock, and may try to sell them other brands. We have ten years of retail experience behind us and we sincerely value each and every customer. That's why we're New York City's largest Canon Video Dealer!

LAMB: Thanks Frank for your comments. And thank *you* for reading.Hope we've helped you make the *right choice!*

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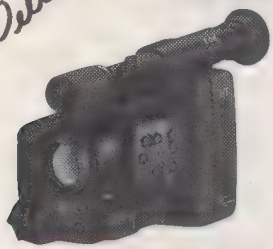

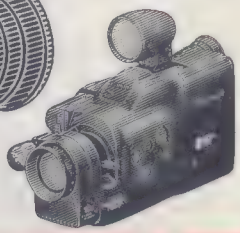

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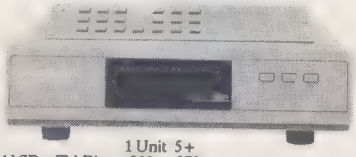

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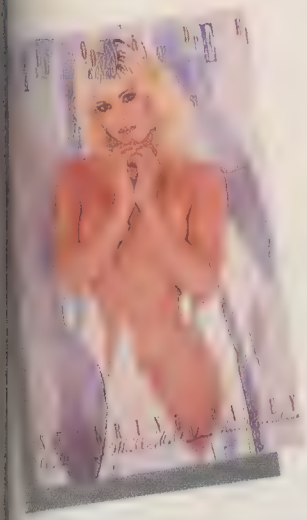

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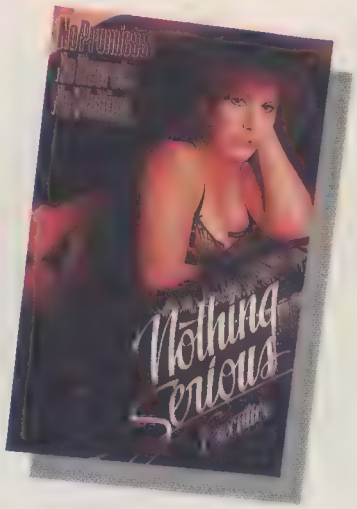

NDE ICE—Casey, Jennifer Stone and Barbara Woods in this new Executive Video release! Casey is the hottest "piece of e we've ever seen. This is her first major role and we're sure re will be plenty more. She is absolutely gorgeous with a y to match! Directed by Scotty Fox, Blonde Ice has everyg you look for in a topnotch video. A terrific story line, a e humor and a lot of beautiful ladies! You'll love it! Time roximate 1 Hour 8 Min.

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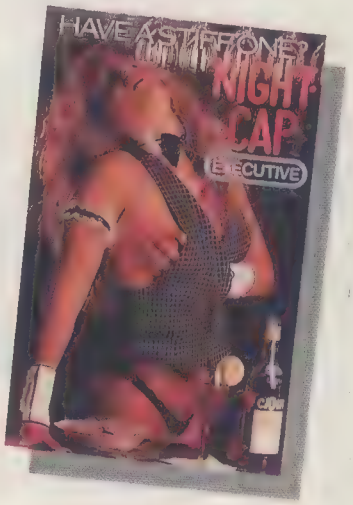

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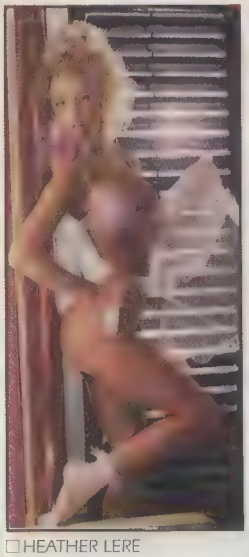

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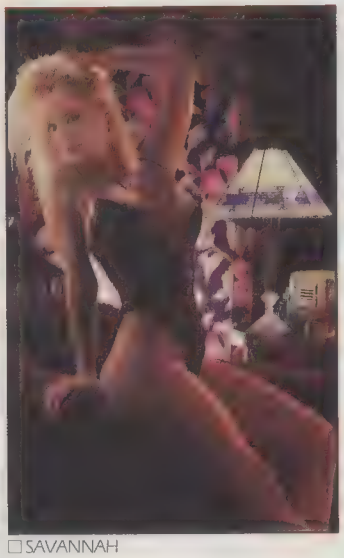

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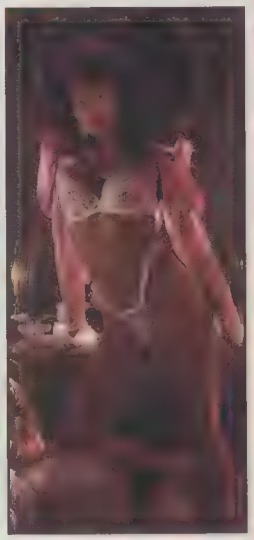

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[redacted] ON MY FACE	[redacted] PLUGERS
SHOOT IT ALL	MAKE ME [redacted]
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[redacted] EATER	[redacted] REAMERS
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[redacted] SLAMMERS	HEAVY LOADS
BLACK [redacted]	[redacted] JOBS
SLICK [redacted]	[redacted] LUST
FIST [redacted]	KING KONG [redacted]
ROUND POUND	BEEF STROKENOFF
GROUP JERK	GROUP GROPE
[redacted] ON MY FACE	[redacted] PLUGGERS
SHOOT IT ALL	MAKE ME [redacted]
STROKE JOB	THIS LOADS FOR YOU
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LICKING LOADS	DOUBLE [redacted]
TAKE IT ALL	GANG [redacted] OFF
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ERUPTING [redacted]	ON THEIR OWN
[redacted] SUCKER	BOTTOMS UP
[redacted] PLUNGE	WET SHORTS
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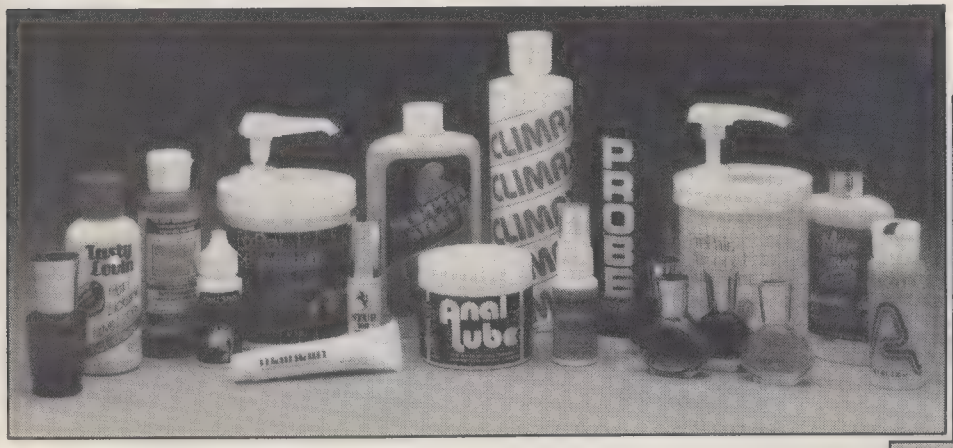

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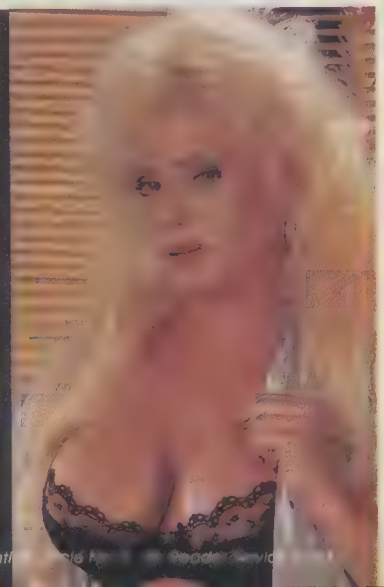

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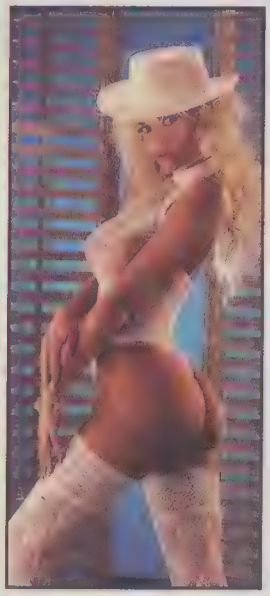

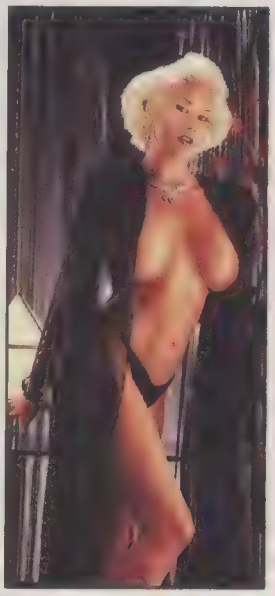

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☐ HUGE [redacted]	☐ OILED [redacted]	☐ CHUNKIES	☐ KINKY SEX	☐ [redacted] JETS
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☐ HARD [redacted]	☐ WET HUMP	☐ BIG [redacted]	☐ BUTT SLAM	☐ SKID MARKS
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☐ [redacted] CRAM	☐ HOT [redacted]	☐ TEASE BUTT	☐ DEEP & UP	☐ WET CHICKS
☐ WET PANTIES	☐ BIG [redacted]	☐ [redacted] SEX	☐ [redacted] LICK	☐ ROUGH RIDE
☐ BAD ACT	☐ [redacted] LICK	☐ CLAM DIP	☐ SOUL SEX	☐ SLICK [redacted]
☐ ORAL SEX	☐ [redacted] SHOOT	☐ [redacted] OFF	☐ [redacted] FLOOD	☐ BLACK [redacted]
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☐ [redacted] STUFF	☐ HEAD LOVE	☐ HOT CHEEKS	☐ OREO [redacted]	☐ HARDONS
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☐ WET LOADS	☐ HOT [redacted]	☐ SUCK OFF	☐ [redacted] SUCK	☐ [redacted]
☐ KEEP [redacted]	☐ TITANIC [redacted]	☐ [redacted] POKE	☐ [redacted] OFF	☐ SHOT [redacted]
☐ [redacted] LOADS	☐ [redacted] STICK	☐ [redacted] STICK	☐ SLICK CHICK	☐ CLIMAX
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☐ PINK [redacted]	☐ BIG BOOBS	☐ TONGUE ACT	☐ MOANING	☐ LUSTY LOINS
☐ SEX PUMP	☐ GROUP [redacted]	☐ HUGE [redacted]	☐ HORNY HOLE	☐ HOT GUSHERS
☐ SEX SACK	☐ PINKY POKE	☐ BALL BLOW	☐ HOT PANTS	☐ SEX
☐ TAKE IT ALL	☐ SPURTS	☐ ALL THE WAY	☐ [redacted] EAT	☐ SWEATY [redacted]
☐ TRIPLE SEX	☐ DEEP-N-HARD	☐ HAND JOB	☐ LEZ [redacted]	☐ WET SHOTS
☐ HOT HUMP	☐ HUGE LOAD 2	☐ [redacted]	☐ LOVE PUMP	☐ MILKING IT
☐ BLOWHARD	☐ WET LICKS	☐ HIS TURN	☐ STUFF IT	☐ [redacted] JOB
☐ LONGER [redacted]	☐ SKIN GAME	☐ BIG [redacted]	☐ WET FINGER	☐ HARD [redacted]
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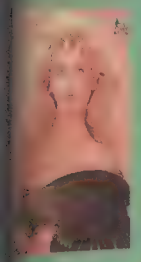

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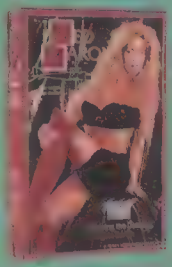

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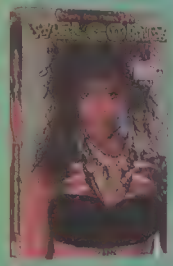

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❑ ANGEL GETS EVEN

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❑ ONE FLEW OVER CUCKOO BREAST

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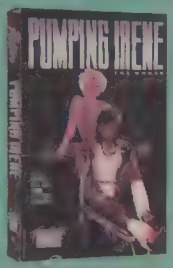

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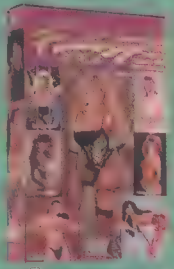
❑ ANGELA TAKES A DARE
❑ THREE MEN & A BARBI
❑ MY WIFE IS A CALL GIRL
❑ ANGEL'S GOT TA HAVE IT
❑ CREATURES OF THE NIGHT



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All models are 18 yrs. of age. Records on file.

PRICES:	Postage & Handling:
❑ Any one for $7	❑ 1 to10 videos $4
❑ Any ten for $14	❑ 20 videos $5
❑ Any twenty for $20	❑ 30 videos $6
❑ All thirty for $22.50	SPECIFY ❑ VHS ❑ BETA

Send entire ad & remittance: HANDS ON VIDEO Dept. H51
P.O. Box 12007 Merrillville, IN 46411

Name _____
Add. _____
City _____
St. / Zip _____

Signature B/Day
I am 18 yrs. of age & request this material

For additional information, circle No. 11 on Reader Service Card.

JOIN THE PARTY ON AMERICA'S HOTTEST...

WE'RE READY TO SATISFY YOU!

You've found it! America's hottest phone lines where the gals are always ready and waiting to take care of you! Experience captivating fantasy, live talk and adult fun. Plus, you'll get the real names and home phone numbers of warm, available women who want to meet you! Call Now!

HOT NUMBERS!

SIZZLING SECRETS
1-900-468-HIDE

(THAT'S 1-900-468-4433)

Housewives, Coeds, Teachers Confess Their Secret Sins

COED DATELINE
1-900-246-COED

(THAT'S 1-900-246-2633)

Get the real names and numbers of luscious ladies who want you for One-to-One Talk and In Person Meetings

REAL WOMEN
1-900-HOT-LUCK

(THAT'S 1-900-468-5825)

Some a little overweight, some a little older, but they need love, too! Connect with a lady who will really appreciate you!

FEMALE FANTASIES
1-900-246-NICE

(THAT'S 1-900-246-6423)

Have you ever wondered what women really think about? Now here are their most Private and Personal Fantasies!

ADULT ACTION
1-900-246-0800

Lovely Ladies - they're ready for dates and they're ready for mates. For Friendship, Romance *and* Adult Fun. Call Now!

All calls just $2 a minute. Adults Only.

LINES FOR FANTASY ADULT FUN & DATING!

TRY THESE HOT NUMBERS

FEM CONFESSIONS
Real Gals Tell All
1-900
246-KISS
5477

PARTY GIRLS
Want Men For Dates
1-900
FUN-GIRL
386-4475

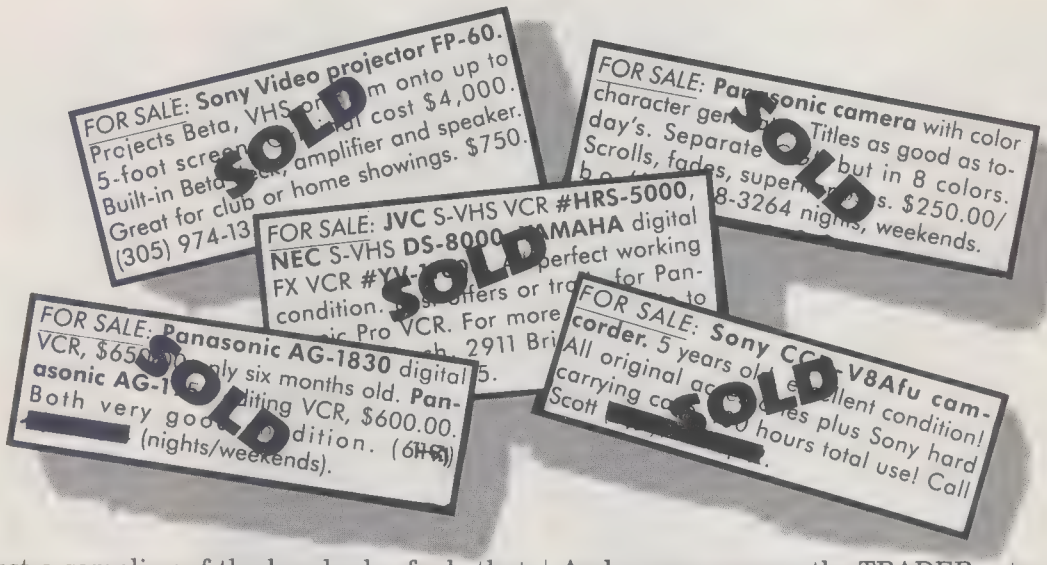
EAVESDROP
On Women's Private Dreams
1-900
230-8899

THE LACE LINE
For Loving Contacts
1-900
230-LACE
5223

Above Calls Just $2 a minute.
Adults Only.

For additional information, circle No. 13 on Reader Service Card.

HERE'S WHAT YOU'VE MISSED!



This is just a sampling of the hundreds of ads that have appeared in the first few issues of the VIDEO TRADER. Ads for equipment in all categories. Plus ads for great programming wanted or offered, services, video collectibles — virtually everything you could buy, sell or trade.

And as you can see, the TRADER gets results. Turn your last year's dream-come-true into someone else's object of desire. To get into the hunt, subscribe today and get $50 worth of free advertising. (We'll run your ads until your credit is used up or you write to tell us to stop.)

Mail subscription order and ad to: **VIDEO TRADER, 460 West 34th Street, New York, NY 10001**

ADVERTISING DEADLINE: All new ads, deletions and changes must be received by the 15th of the month preceding cover date (for July issue, deadline would be June 15). Ads received after deadline will be scheduled for the following issue.

✦ *TO ORDER YOUR VIDEO TRADER SUBSCRIPTION*

Yes, sign me up for a Charter Subscription to the VIDEO TRADER for only $15. I'll get 12 monthly issues plus $50.00 worth of free advertising reserved for me.

Name _____ (please print)

Address _____

City _____ State _____ Zip _____

MAY

☐ My payment of $15.00 is enclosed (payable to VIDEO Magazine)

Get $50.00 FREE Advertising with Your Paid Subscription

✦ *TO PLACE YOUR VIDEO TRADER AD*

Please check your ad heading:

☐ FOR SALE ☐ WANTED ☐ OFFERED

Please check your ad category:

- ☐ CAMCORDERS ✦ CAMERAS
- ☐ VCRs
- ☐ PORTABLE VCRs
- ☐ EDITING GEAR
- ☐ VIDEODISC PLAYERS
- ☐ HOME THEATER
- ☐ ACCESSORIES
- ☐ COLLECTIBLES
- ☐ MISC. EQUIPMENT
- ☐ MOVIES
- ☐ TV SHOWS
- ☐ MUSIC
- ☐ HOW-TOs ✦ SPORTS
- ☐ MISC. PROGRAMMING
- ☐ SERVICES
- ☐ BUSINESS OPPORTUNITIES
- ☐ MISCELLANY

Phone Number: ( ) _____

Please PRINT or TYPE your ad legibly below.

_____

_____

_____

_____

_____

_____

_____

Rates: Up to 15 words, $5.00; each additional word, 25 cents. Phone number counts as one word. If you prefer name and address, name counts as one word, address counts as one word, city/state/zip counts as one word. Phone will be used unless otherwise instructed.

TOTAL WORD COUNT: _____

For longer, or additional, ads, attach sheet of paper; same rates.

ABE'S OF MAINE

CAMERAS AND ELECTRONICS
1957-61 CONEY ISLAND AVE., BROOKLYN, NY 11223

Prices valid until May 31, 1991

TO ORDER IN NY & OUT-OF-STATE CALL TOLL FREE
1-800-535-ABES
1-800-227-0400

C.O.D.

Ask about our Overnight Delivery!

ORIGINALLY FROM OLD ORCHARD BEACH, MAINE

NO TAX WHEN SHIPPED OUT OF NEW YORK

For Customer Service Shipping Dept. Call 10:30AM-5PM
1-718-645-1878

NO TAX WHEN SHIPPED OUT OF N.Y.

OPEN SUNDAY!
10:00 AM - 7:00 PM
OPEN Mon-Thurs 9:30AM-8:00PM
Fri 9:30AM-6:30PM Sun 10AM-7PM
CLOSED SATURDAY

FAX NUMBER:
1-718-382-8596

FOR INFORMATION CALL:
1-718-645-0900

NO SURCHARGE ON CREDIT CARDS!

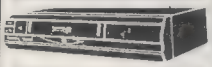
SATISFACTION, LOW PRICES & EXCELLENT SERVICE GUARANTEED!

NO TAX WHEN SHIPPED OUT OF NY!

PANASONIC CAMCORDERS

PV-520	$579.99
PV-610	614.99
PV-660	1049.99
PV-645	799.99
PV-602	529.99
PV-604	599.99
PV-530	829.99
PV-535	*CALL!*
PV-S540	1049.99
PV-S550	*CALL!*
PV-S575	569.99
PV-10	589.99
PV-20	669.99
PV-40	889.99
PV-122	549.99
PV-S140	749.99
PV-S160	999.99
AG-450	1349.99

PANASONIC VCRS



PV-2004	189.99
PV-2012	209.99
PV-4010	219.99
PV-4020	229.99
PV-4024	269.99
PV-4060	299.99
PV-4066	389.99
PV-4070	579.99
PV-S4080	554.99
PV-S4990	1149.99

PIONEER LASER DISC

CLD-3080	799.99
CLD-2080	499.99
CLD-1080	339.99
CLD-980	279.99
CLD-870	249.99

PIONEER CD's

PD-M430	139.99
PD-M435	159.99
PD-M530	169.99
PD-M630	229.99
PD-M730	309.99
PD-4500	94.99
PD-4550	109.99
PD-5500	124.99
PD-6500	189.99
PD-7500	229.99
PD-8500	329.99

PIONEER RECEIVERS

VSX-D1S	749.99
VSX-9700	559.99
VSX-5700	379.99
VSX-5600	339.99
VSX-4700	334.99
VSX-4600	299.99
VSX-3700	234.99
VSX-3600	229.99
NEW! SX-2900	199.99
NEW! SX-2800	159.99
NEW! SX-1900	139.99

PIONEER CASSETTE DECKS

CT-M6R	244.99
CT-M5R	214.99
CT-W830R	264.99
CT-W630R	189.99
CT-W530R	139.99

SONY CAMCORDERS

TR-4	$579.99
TR-6	649.99
TR-7	769.99
CCD-F33	549.99
CCD-F55	649.99
CCD-F77	769.99
CCD-V99	899.99
CCD-V101	999.99
CCD-V5000	*CALL!*
CCD-SP-7	849.99
CCD-SP-9	889.99

SONY VCRS

VHS

SLV-272	239.99
SLV-353	259.99
SLV-373	269.99
SLV-575	369.99
SLV-676	439.99
SLV-757	599.99
NEW! SLV-R5	749.99
MDP-333 LASER DISC	379.99

8MM

EV-C3	299.99
NEW! EV-S550	549.99
EV-S900	1449.99
GV-9	739.99
GV-200	759.99
GV-300	879.99
EVDT1	729.99

BETA

SLS-600	259.99
SL-HF360	*CALL!*
SL-860D	569.99
SL-HF870D	689.99

HITACHI CAMCORDERS

VM-1350A - VHS	579.99
VM-3300A - VHS	669.99
VM-5350A - VHS	749.99
VM-S8200 - VHS	1029.99
VMC-C1A - VHS-C	599.99
VM-E10A - 8MM	629.99
VM-E15A - 8MM	649.99
VM-H18A - 8MM	999.99

HITACHI VCRS

VT-M121A 2 HEAD	189.99
VT-M141A 2 HEAD	199.99
VT-M231A 4 HEAD	209.99
VT-M241A 4 HEAD	219.99
VT-M137A 5 HEAD	229.99
VT-F330A HI FI	299.99
VT-F441A HI FI	309.99
VT-F445A HI FI	349.99
VT-F540A HI FI	409.99
VT-S730A SUPER 7 HD	699.99
VT-LC50A	1049.99

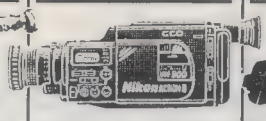
SPECIAL CLOSEOUT DEAL!

SIGMA 3X Super Tele Converter VT-3

High Resolution, Sharp Optics. Fits all Camcorders

Reg. $209.99
$99.99

NIKON 8MM CAMCORDERS

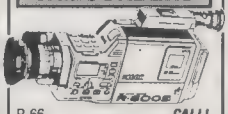


VN-300	*CALL!*
VN-500	*CALL!*
VN-960	*CALL!*

KYOCERA 8MM CAMCORDERS

KX-70	*CALL!*
KX-90	*CALL!*
KD-H150	*CALL!*

RICOH 8MM CAMCORDERS



R-66	*CALL!*
R-86S	*CALL!*
R-830	*CALL!*
R-860	*CALL!*
R-808	*CALL!*

SHARP CAMCORDERS

NEW! VLL-310	629.99
VL-285U	759.99
VL-L280U	699.99
VL-L270U	599.99
VL-L175U	599.99
VL-L170U	539.99
VL-L150U	519.99

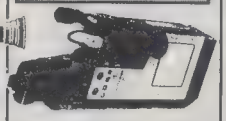
JVC CAMCORDERS

NEW! SC-F007U	1549.99
GR-A1	569.99
GR-AX7	619.99
GR-65	669.99
GRS-550	769.99
GRS-77	699.99
GRS-70	799.99
GRS-707	1199.99
GRS-505	969.99
GRS-700	*CALL!*

JVC VCRs

NEW! HR-PIU	*CALL!*
NEW! HR-FC100U	699.99
HR-D540	209.99
HR-D620	*CALL!*
HR-D680	289.99
HR-D780	299.99
HR-D860	359.99
HR-D850	449.99
HR-S5800	589.99
HR-SC1000	769.99
HR-D960	389.99
HR-D970	429.99
HR-S6600	629.99
HR-S5500	499.99

RCA CAMCORDERS

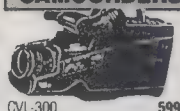


Pro 810 8MM	$609.99
Pro 820 8MM	749.99
Pro 850 8MM	749.99
Pro 880 Hi-8 8MM	1129.99
CC-405	599.99
CC-415	679.99
CC-510	749.99
CC-520	849.99
CC-560	1029.99
CC-320	749.99

RCA VCRs

VR-740HF	579.99
VR-685HF	429.99
VR-675HF	*CALL!*
VR-671HF	324.99
VR-521	229.99
VR-520	229.99
VR-500	219.99
VR-345	224.99
VR-635HF	359.99
VR-700HF	479.99

MAGNAVOX CAMCORDERS



CVL-300	599.99
CVL-318	669.99
CVL-320	669.99
CVL-325	679.99
CVL-335	899.99
CVL-345	899.99
CVL-610	579.99
CVL-620	669.99

MAGNAVOX VCRs

VR-9912	194.99
VR-9925	204.99
VR-9942	209.99
VR-9946	219.99
VR-9960	299.99
VR-9965	299.99
VR-9970	449.99
VR-9880	669.99

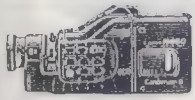
MITSUBISHI VCRs

HS-U32	*CALL!*
HS-U52	*CALL!*
HS-U53	469.99
HS-U62	*CALL*
HS-U72	979.99
NEW! HS-U82	1299.99

AZDEN MICROPHONES

WMS-PRO	129.99		
WMS-40 II	109.99		
WMS-30 II	104.99		
WM/T30	69.99		
WMS-200	94.99		
WMS-100	84.99		
ECZ-770	69.99	HS-7V	19.99
ECZ-660	59.99	VPC-10	329.99
ECZ-330	39.99	VE-100	319.99

CANON CAMCORDERS



NEW! L-1	*CALL!*
A-1	*CALL!*
A-1 MK II	*CALL!*
A-1 Digital	*CALL!*
E-06	*CALL!*
E-08	*CALL!*
H-800	*CALL!*
NEW! H-850	*CALL!*
E-57	*CALL!*
E-51	*CALL!*
H-680	*CALL!*
H-660	*CALL!*
H-460	*CALL!*

WE CARRY ALL CANON ACCESSORIES!

SATISFACTION GUARANTEED WITHIN 7 DAYS OR MONEY BACK!

ALL CAMCORDERS COMPLETE & FACTORY PACKED WITH • BATTERY • CHARGER • ADAPTOR • CORDS • CABLES, ETC..

FREE TRIPOD *w/every Camcorder Purchased!*

BONUS: Set of Wide Angle & Telephoto Lens Set *only* **$59.99** w/every Camcorder Purchase

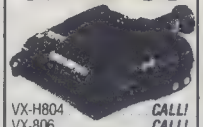
FISHER *NEW!* FVC-880

• Fuzzy Logic • 4 Lux • Digital Super Imposer

$639.99

WE ALSO CARRY THE PENTAX & OLYMPUS FUZZY LOGIC UNITS - CALL!

OLYMPUS



VX-H804	*CALL!*
VX-806	*CALL!*
VX-81	*CALL!*

MINOLTA CAMCORDERS

V-16R VHS	*CALL!*
V-18R VHS	*CALL!*
V-20R VHS	*CALL!*
C-606 VHS-C	*CALL!*
8-80 8MM	*CALL!*
8-308 8MM	*CALL!*
8-406 8MM	*CALL!*
8-808 8MM	*CALL!*

ALL MODELS OF QUASAR AVAILABLE!

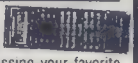
VIDEONICS DIRECTED PLUS Video Editor

TOO LOW TO ADVERTISE!

CITIZEN 3" COLOR MONITOR M-329

$149.99

VCR PLUS



Tired of missing your favorite shows with programming errors? Can't tape shows on cable channels when you're away?

VCR PLUS DOES IT ALL! **$54.99**

VIDEONICS VIDEO EQUALIZER BY VIDEOLINK

NEW! • Digital Paint Brush • Video Enhancer • Color Processor • Audio Mixer • 5 Video Connectors

$259.99

COPYCAM™ PLUS

Makes crystal clear copies of your camcorder videos!

$89.99

VIDEO REWINDERS

VHS	$14.99
8MM	34.99
BETA	19.99

SIMA

ED/it 1	$74.99
ED/it 2	104.99
NEW! ED/it 3	189.99
Stereo Sound Mixer	59.99
Booster Box	24.99
Copy Kit 2	39.99
Mixer Mike	34.99
Camlight 5 w/Bracket	49.99
Video Prop	29.99
Video Bracket 1	12.99

SUNPACK LIGHTS

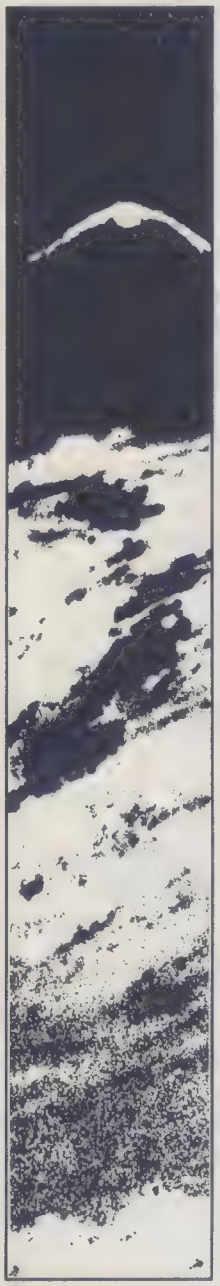
CV300 AUTO	*CALL!*		
CV-300	*CALL!*	CV-320	*CALL!*
CV-200	*CALL!*	CV-150	*CALL!*
CV-20S AUTO			*CALL!*

JVC

CG-V60U Character Generator	189.99
JXE-5 Image Enhancer/ Source Selector	179.99
JX-C7 Video Processor	219.99
JX-SV55 Video Editing Processor	519.99
JX-S 100 Audio Video/ S-VHS Switcher	519.99
JX-S300 AV Selector	229.99
JX-S900 Remote Control AV/S-VHS Switcher	619.99

COMPANY POLICY: These are phone and mail order prices only. Prices are not valid in the retail showroom. If you wish to drive to the store, please call ahead to check the in-store price and reserve the item you plan to purchase. To order use MasterCard, Visa, American Express, Diners Club, Canon, Discover or Carte Blanche. C.O.D. orders welcomed or mail in money order or certified check. For personal checks, please allow at least 4 weeks from the date we deposit your check. Call toll-free for shipping and handling charges. All merchandise is brand new. Exchange or refund (less shipping) within 7 days only if returned in original mint condition with carton, packing and papers and unfilled blank warranty cards. NO EXCEPTIONS. Quantities limited. We reserve the right to limit quantities. Not responsible for typographical errors. These prices valid until May 31, 1991. Some items carry international warranty. USA warranteed items are usually additional in cost 5% restocking fee on returns

For additional information, circle No. 56 on Reader Service Card.



New West ELECTRONICS

...the folks that care

- *Camcorders*
- *VCR's*
- *Industrial*
- *TV's and Monitors*
- *Laser Disc Players*
- *Audio Components*
- *Telephones*
- *Radar*
- *PAL-SECAM*
- *110-220 V*
- *A Complete Line of Accessories*

- **FREE 48hr DELIVERY***
- 24-48 hr FEDERAL EXPRESS
- **HONEST PRICE**
- **FRIENDLY SERVICE**

• ALL MAJOR BRANDS •

1-800-488-8877

• COD's & PO's WELCOME • DISCOVER MasterCard VISA Card

• Call Toll-Free Mon-Fri, 6:30AM thru 6:30PM, Weekends 7:30AM thru 4:30PM Pacific Time •

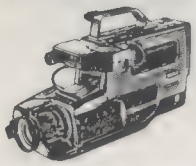
* On Camcorders and VCR's

NEW WEST ELECTRONICS • 4120 MERIDIAN, BELLINGHAM, WA 98226

For additional information, circle No. 57 on Reader Service Card.

Best Prices ▪ Best Service ▪ Best Buy ▪ Best Prices ▪ Best Service ▪ Best Buy ▪ Best Prices ▪

OPEN MONDAY THROUGH SATURDAY 10 A.M. TO 9 P.M. / SUNDAY 12 TO 5 P.M.



Panasonic

Greatest Selection

PV 602	2 Lux	Call
PV 610	8 x 1 Zoom	Call
PV 530	Digital	Call
PV 645	12 x 1 Zoom	Call
PV 10	New Model	Call
AG 460	Industrial	Call

Video Recorders

PV 2004	Best Buy	Call
PV 4010	4 Head	Call
PV 4060	HiFi	Call
PV 4066	HiFi	Call
AG 1960	Industrial	Call
MX 10	Industrial	Call

MINOLTA

Authorized Dealer

Master V16R	2 Lux	Call
Master V18R	8 x 1 Zoom	Call
Master V20R	Pro Edit	Call
Master C606	New VHSC	Call
Master M8-406	New	8mm
Master M8-308	New	8mm
Master M8-808	Hi8	8mm

GEMINI

Video Caster Introduces The Wireless Wonder Call

MOBILE PHONE

Cellular Phone Center

Call for details and price

PENNSYLVANIA'S

CAMERA sound

1-800-477-1003
1-800-477-0022

Authorized Dealers of
SONY MINOLTA QUASAR RICOH CANON
OLYMPUS JVC AIWA SANSUI RCA

Canon

Authorized Dealer

E 08	8 x 1 Zoom	Call
E 51	8 x 1 Zoom	Call
E 57	10 x 1 Zoom	Call
E 640	8 x 1 Zoom	Call
H 800	Hi Band	Call
H 850	Hi Band	Call
A-1	Mark II	Call
A-1	Digital	Call

RCA

Authorized Dealer

CC-390	2 Lux	Call
CC-405	8 x 1 Zoom	Call
CC-415	Pro Edit	Call
CC-510	Pro Edit	Call
CC-520	Char. Gen.	Call
CC-560	SVHS	Call
PRO850	8mm	Call
PRO880	Hi8	Call

OLYMPUS

Authorized Dealer

VX 803		Call
VX 804	HI8	Call
VX 81	Fuzzy Logic	Call
VX 806	New	Call

CS BUY OF THE MONTH

8MM

- 6 X 1 ZOOM
- HIGH SPEED SHUTTER
- FLYING ERASE HEAD
- LOW LUX

$599.99

SONY

Authorized Dealer
Full line of
VCR, and TVs, with all
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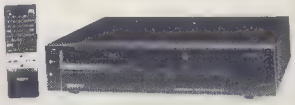

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continued from page 80

Scan team agrees success can also be measured by how well the company applies insights gained from the project to other ventures.

"We learned that we can't generalize about consumers. We learned that they're more difficult to please than they used to be. We learned that we really have to get to know who they are. They're living, breathing human beings. And when manufacturers realize this, they begin making products for people, not for statistics." ■

HIDDEN

continued from page 47

John Doe (1940) and a strange, delightful James Cagney musical titled *Something To Sing About* (1937). *Sing* still stands as one of Hollywood's best satires of itself. The PD business on disc has grown to the point where several labels are competing with the same releases. Both Image and LVA have issued *The Milky Way* (1936), starring Harold Lloyd (LVA's looks somewhat better but lacks digital sound), and LVA, Image and Republic have all released Max Fleischer's animated *Gulliver's Travels* (1939). LVA's version has the trailer and two shorts, but Republic's has a cleaner print.

Keeping track of the best public domain releases is a task accomplished by Steve Feltes of the Evergreen Video Society (228 W. Houston St., New York, NY 10014), a clearinghouse for hard-to-find titles. "Hollywood Select and Viking do the best work," Feltes explains. "Neither of them is afraid to issue old titles without obvious star appeal."

Feltes sees this variety as key to public domain's appeal. "People are hungry for more than what the major labels are releasing. But the major studios don't know what to do with these old '30s and '40s films, unless they see some star appeal. They do have an audience, based on the type of film or the director, and if they're PD, someone can exploit it."

Although the public domain field has survived through the first decade of video, there are a few clouds on the horizon. Several choice titles, among them *My Man Godfrey, The Lady Vanishes* and *The Third Man,* have proved too costly to some PD companies, because these films are protected by the copyrights of the works on which they're based. Indeed, *My Man Godfrey, A Walk in the Sun* and *Winterset,* once among the most common of PD titles, have vanished recently as their owners have taken legal steps to prevent their release.

The biggest overall threat to the public domain industry, however, may be obsolescence. Ever since the PD explosion of the early '80s, producers have been far more careful about renewing copyrights. Additionally, two changes in the copyright law in 1978—one eliminating the need to renew copyright on all new movies, the other extending protection from the original 56 years to a total of 75 years—have all but dried up the flow of major titles into the PD pipeline until the early 21st century. ■

MASTER MIXER

continued from page 45

put and from a microphone. These features let the mixer perform any video and audio operations most home producers would ever need.

Designed especially for the mixer, an optional $300 character generator provides four sizes of text in any of eight colors, and memorizes up to ten pages of text. Its keyboard has large buttons for easy text entry. The quality of the characters is about the same as those produced by editing VCRs and camcorders.

The WJ-AVE5 has one small glitch—superimposed images don't fill the screen completely, so background video can leak through at the top of the screen. We only found this to be a problem with a couple of the effects we created, and easily found ways around it.

In the two months we used the WJ-AVE5, we became addicted to the control and creative options it gave us. It can perform plenty of familiar tricks, but its real magic emerges when you combine the capabilities of its switcher, effects, superimposer and fader for unique, unusually tasteful effects. (If you prefer tasteless effects, you can get them, too.)

Most important, it's the least expensive way serious video buffs with limited budgets can achieve the production values of broadcast TV. Combined with a good camcorder, an editing-oriented VCR and a little talent, the WJ-AVE5 could have you producing videos your audience won't believe you made. ■

TECH TIP

Budget backgrounds

Use samples from wallpaper catalogues as ready-made backdrops for titles or video graphics. Just point the camcorder at the pattern, using the macro focus mode if necessary, and add titles from a digital superimposer or text from a character generator.

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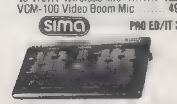

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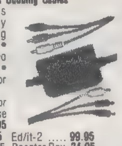

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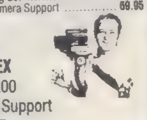

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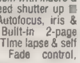

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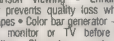

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VT-231 ... 249.00 VT-540 .... 459.00

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VM-709 .. 649.95 VM-508 ... 979.00
VM25 ..... 899.95 VM34 ...... 799.95
VM37 ... 1449.95 VM-500 ... 649.00
13" Combination 499.95
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PVC-909A .. CALL PVC-900A .. CALL
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VM-8000 . 625.00 VM-6190 599.00
VRG-170 . 229.00 VRG-180 . 209.00
VRG-75 ... 189.00 VRG-250 . 239.00
VRG-520 . 379.00

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VX-402 ... 799.95 VX407 ... 699.00
VX-81 .... 659.00 VX-804 . 1049.95
VX-406 ... 849.95 VX-806 .. 589.00
208 Tuner Timer 44.95
Woodbury Editing Control .... CALL

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VF-KL7 Wide Lens 69.95
VF-BA4 Compact AC Adp. 99.95

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H-170 .... CALL KDM-770 ... CALL
KD-M 730 699.00 KX-90 ...... 839.00
RJ-3010 Rain Jacket 19.95

RICOH

R-830 .... CALL R680 ..... 709.00
R-860 .... CALL R-800H .. 999.9[illegible]
R-808 .... CALL R-66, 4-86 .. CALL

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M-221 ... 199.00. M-651 .... 325.00
M-441 .... 219.00 SV-771 ... 520.00
M-641 .... 309.00 SV-970 ... 649.00
SV-F 990 .... 1199.00

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HSU-61 ... 569.00 HSU-62 .. 729.00
HSU-52 ... 399.00 HSU-71 ..... CALL
HSU-53 ... 469.00 HSU-82 . 1189.00

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CG-9910 .. 719.00 VG-7685 . 289.00
CG-650 ... 629.00 VG-7980 . 349.00
CG-670 ... 669.00 VG-7985 . 379.00
CG-680 ... 709.00 VG-2001 . 189.00
CG-700 ... 809.00 VG-2003 . 199.00
CG-710 ..... CALL VG-2007 . 209.00
CG-690 ... 659.00 VG-4001 . 224.95
CG-695 ... 729.00 VG-4009 . 229.95
CG-697 . 1039.00 VG-4200 . 309.00
Control Center 39. VG-4202 . 325.00

MAGNAVOX

CVL-300 . 629.00 VR-9925 . 219.00
CVL-318 . 699.00 VR-9942 . 239.00
CVL-320 . 719.00 VR-9946 . 249.00
CVL-325 . 789.00 VR-9960 . 349.00
CVL-335 . 920.00 VR-9965 . 349.00
CVL-345 . 965.00 VR-9970 . 499.00
CVL-610 . 849.00 VR-9980 . 729.00

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T120EX	2.75	T-30 HS	3.99
T120HGX Gld	3.69	T-60 HS	4.29
T120XL HiFi	4.29	T-120 HS	2.79
T120RX-Pro	5.99	T-120 EHG	3.75
ST120XRS	7.99	T-120 HiFi	4.35
T160EX	4.29	T-120 Hdx Pro	6.50
T160HGX/GD	5.39	ST-120 XP	7.79
TC20EX	3.75	T-160 HS	4.09
TC20HGX/GD	5.39	T-160 EHG	5.09
TC20RX Pro	4.99	ST160 XP Spr	11.09
TC30HGX	4.99	T-20 EHG	3.99
STC-20SO	8.25	T-20 HDX/Pro	4.79
STC-30XRS	8.79	STC20 XP Spr	7.59
8mm 15	3.19	STC30 XP Spr	8.09
8mm 30	3.69	8mm 30	3.69
8mm 60	3.99	8mm 60	3.95
8mm 90	4.60	8mm 90	4.70
8mm 120	5.20	8mm 120	5.35
8mm HGX 30	4.69	HI-8 MP60	5.[illegible]
8mm HGX 60	4.79	HI-8 MP90	6.1[illegible]
8mm HGX [illegible]	5.59	HI-8 MP120	7.[illegible]
8mm HGX120	6.89		
HI-8 MP60	5.59		
HI-8 MP90	6.15		
HI-8 MP120	7.49		

HI 8 TAPES
HI8 MP 120 .. 8.[illegible]
HI8 MP 90 .... 6.50
HI8 MP 60 .... 5.[illegible]
HI8 ME 120 . 15.99
HI8 ME [illegible] ... 11.99
HI8 ME20 .... 8.99

SONY		RCA	
L-500 ES	3.19	T120 SHG	3.49
L-500 Pro-X	4.89	T120	2.99
L-750 ES	3.39	ST120	9.95
L-750 ES-HG	4.19	STC120	9.49
L-750 HiFi	5.29		

		SCOTCH	
T-120 ES	2.95		
T-120 ESHG	3.79	T120	3.50
T-120 HiFi	4.79	T120 Plus	4.50
T-120 Pro-X	6.15	T120 HiFi	5.80
T-160 ES	3.99	T120 Pro	7.00
T-160 ESHG	5.09	T120 Super	9.95
8mm 30	3.39		

		FUJI	
8mm 60	3.89		
8mm 90	4.49	T-120 HQ	2.89
8mm 120	5.19	T-120 SHG	3.25
8mm 120 HG	6.99	T-120 XG Pro	5.49
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HI8 MP120	8.50	ST-120 SVHS	7.45
		TC20 SHG	4.69

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SLIK TRIPODS

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502-QF .... 34.95 212-AF 99.95
503-QF .... 49.95 322AF 139.95
504-QF .... 69.95 444 .... 64.95
505-QF ... 109.95 M-410 .... 139.95
506-QF ... 129.95 M-610 .... 229.95
510-VF .... 29.95 M322 ...... 99.95
512-QF .... 44.95 EZ-POD 34.95
110-VF .... 34.95 EZ-HOLD ... 39.95
120-VF .... 44.95 U-212 ...... 54.95
122-VF .... 44.95 U-112 ...... 44.95
Video V-700 Dolly 54.95
722 Flow Motion Video Head 59.95

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0599 .... 44.95 0542 .... 49.95
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0530 .... 49.96 9500 .... 74.95

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3125 ...... 119.95 3150 ..... 249.95
3191 ...... 319.40 3170 ...... 87.95
3156 Dolly 109.95 3194 ..... 549.95
3145 Caddy 27.95 3127 Dolly . 49.95
3126 Head 44.95 3155 Spreader 18.
3137 Dolly 64.95 3063 Head . 89.95
3060 ...... 352.95 3146 Apron 16.95
3065 ...... 409.95 3062 ..... 443.95
3161 ...... 129.95 3067 Dolly 149.95
3169 .... 94.50 3163 ..... 112.00
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Vidmate III 59.[illegible] Videomte IV 67.95
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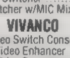

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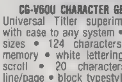

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Universal Titler superimposes titles with ease to any system • 4 character sizes • 124 characters • 8 page memory • white lettering • 6 speed scroll • 20 characters/line • 7 line/page • block typestyle. Plus! Can be powered by video camera, AC adapter or AA batteries! $159.00
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• Converts 8mm and Super 8 movies, slides and photographs to video tape.
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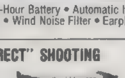

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With this device you have the facility to shoot directly from slides. Superior quality is thus achieved as the intermediate screen is not used. It's a feature that also gives you the exciting opportunity to superimpose one picture on another and to use suitable slides as titles.

$99.95

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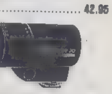
Ready Lite 20 .... 42.95



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NEW 300 LED
• Cordless operation
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M-75 AC/DC Light 139.95
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BC-3200 20 amp. BELT 204.95
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BC-3010 L 1.9 Batt 44.95
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10 AMP hrs. 84.50
Nicad Pak 104.95
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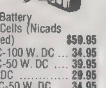
AMBICO LIGHTS



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Compact 20 Watt Videolight
Uses Sony-Type Battery Case Holds 6AA Cells (Nicads & Charger Included) $59.95
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7410 Super Light 300 Watt 54.95
7420 Reflecta 300 Watt 74.95
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V-0401 .... 59.95 V-0417 ..... 22.95
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V-0403 .... 27.95 V-0430 ..... 44.95
V-0405 .... 54.95 V-0441 ..... 19.95
V-0406 .... 49.95 V-0455 ..... 64.95
V-0410 .... 44.95 V-0460 ..... 44.95
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V-0313 2X Telephoto 59.95
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V-0362 1.5X/0.6X 2 [illegible] 1 37mm . 72.50
V-0365 Auto Flip 2 in 1 .... 66.50
V-0350 5X Telephoto 184.95
V-0355 5.5X Telephoto 269.95
V-0372 0.6X/1.5X Zoom 49.95
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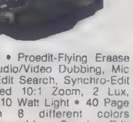
RCA PRO-EDIT

CC-560
SAME [illegible] HITACHI VM-S8200



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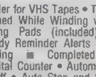
VR-55



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CCD-F550 1169.00CCD-TR75 1175.00
GV-9 ...... 999.00 CCD-V5000 2599.00

PANASONIC

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M300 ..... 899.00 FS100 SVHS 829.00
M400 ..... 799.00 NVF70 ..... 525.00
M1000 .... 979.00 L15 .... 325.00
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M600 ..... 999.00 J1 .... 289.00
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WJ-MX10 1499.00 AG-7450 . 2569.00
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VS765EM 349.00 VSS99EV SVHS 879.
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C-210MU 21" 7 Sys .... [illegible]00
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SONY
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KV-1984 19" 15 Sys 449.00
KV-2184 21" 15 Sys 499.00
KV-2153 21" Stereo 9 Sys 589.00
KV-2552 25" Stereo 9 Sys 749.00
KV-27VX 27" Stereo 15 Sys .. 1069.00
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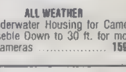

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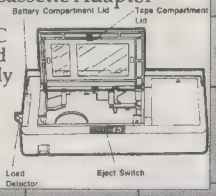

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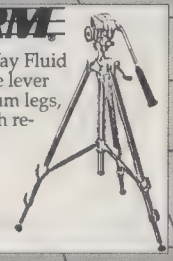

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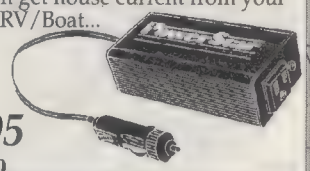

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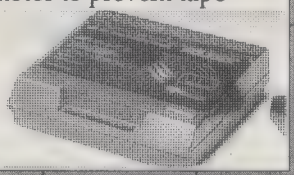

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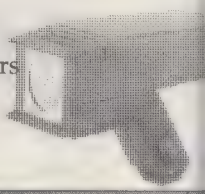

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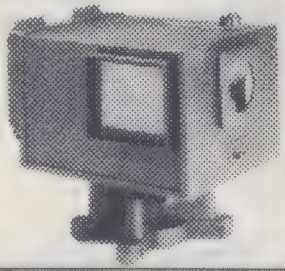

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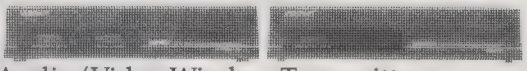

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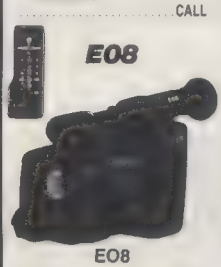

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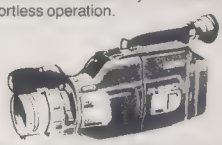

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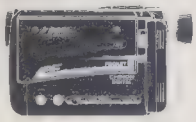

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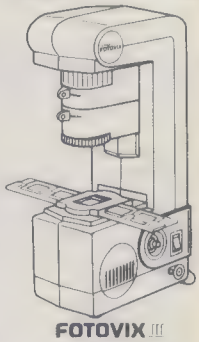

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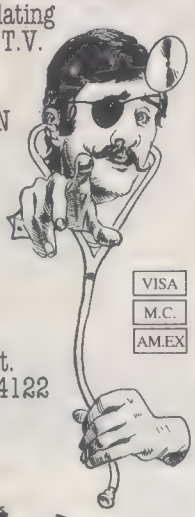

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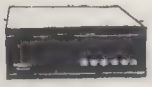

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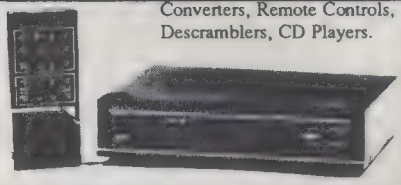

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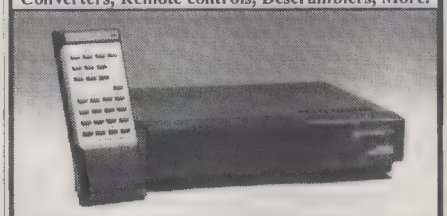

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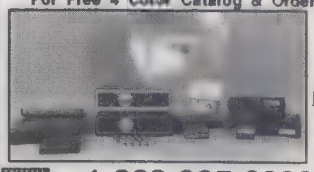

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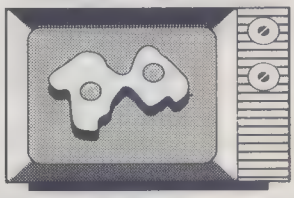

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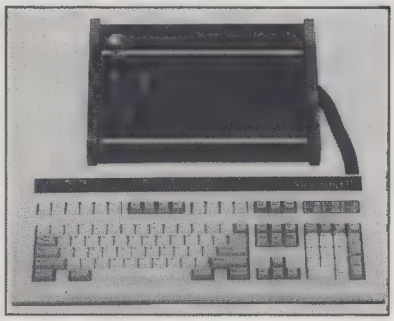

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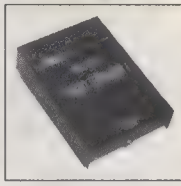

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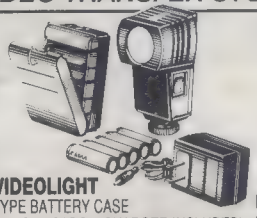

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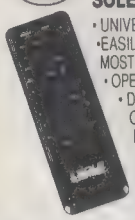

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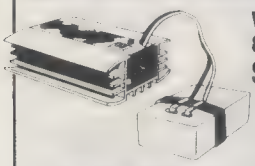

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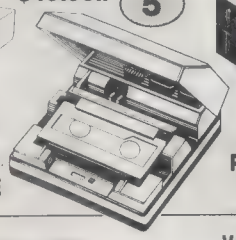

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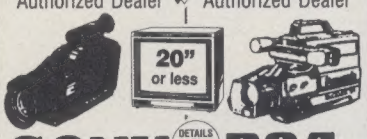

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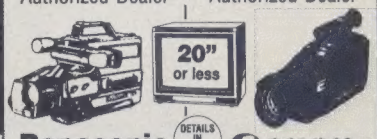

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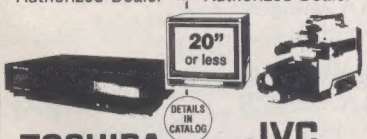

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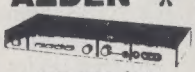

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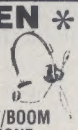

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OFF THE AIR

Rating movies—your way

BY APRIL P. BERNARD AND STAN PINKWAS

As the lights gleam, as cameras aim and applause ripples through the air, you stumble toward the stage. A glamorous hostess poses as the smartly dressed host crows, "It's time to play *You Be the Judge!*" Suddenly, the spotlight singles you out, and you can hear the thudding in your chest. In moments, you will be deciding the fate of America's moviegoing public with a spin of the wheel, a roll of the dice, the flip of a card—you will be RATING THE MOVIES!

Occasionally the rating system of the Motion Picture Association of America seems to resemble a game show, with the outcome based more on chance than clearly reasoned positions. Now it's your turn to "come on down."

Video Magazine is inviting readers to become charter members of *our* motion picture board by taking a closer look at ten movies. Although the ratings of most new releases are self-evident, we are often struck by an R slapped on a relatively mild film or by a PG picture that reveals too much.

Nor are we alone. Periodically, ratings raise a ruckus. Films like *Angel Heart, Wild at Heart,* even *Indiana Jones and the Temple of Doom* stir passionate debates about how they are rated. Or how they have been cut to fit the rating board's requirements. The MPAA itself acknowledged the need for change when it replaced the dreaded X with the less pejorative NC-17.

Now, it's your chance. You may agree with the MPAA on the following films, or assign ratings you feel are more deserving, based on your experience as a movie fan. The MPAA says ratings are "meant for parents, no one else." But everyone who enjoys the movies, whether in theaters or at home, is bound to be affected.

To get in the mood, here's a fast refresher on what the MPAA designations mean: G, "General Audiences—All ages admitted"; PG, "Parental Guidance Suggested; some material may not be suitable for children"; PG-13, "Parents strongly cautioned. Some material may be inappropriate for children under 13"; R, "Restricted, under 17 requires accompanying parent or adult guardian"; and NC-17, "No children under 17 admitted."

You Call It: Were films such as *Blazing Saddles* (above), with Cleavon Little and Gene Wilder, and *Henry: Portrait of a Serial Killer* (right), starring Michael Rooker, given the ratings they really deserved?

The Abyss
MPAA rating: R
Your rating:_____

Blazing Saddles
MPAA rating: R
Your rating:_____

Frantic
MPAA rating: R
Your rating:_____

Heathers
MPAA rating: R
Your rating:_____

Henry: Portrait of a Serial Killer
MPAA rating: None. (Would have been X had the film been released with an official rating.)
Your rating:_____

Henry & June
MPAA rating: NC-17
Your rating:_____

Indiana Jones and the Temple of Doom
MPAA rating: PG
Your rating:_____

Jaws
MPAA rating: PG
Your rating:_____

Kindergarten Cop
MPAA rating: PG-13
Your rating:_____

The Last Picture Show
MPAA rating: R
Your rating:_____

Once you're warmed up, try your hand at creating a new movie rating—anything from ZZZZZ for "puts me to sleep" to KO for "a knockout," from Y for "Why was this film made?" to C for "See it to believe it." Send us your brainstorm, and be sure to list a movie that merits the rating.

My Rating:_____

Movie Deserving It:_____

Send this page or a copy to Ratings Game, Video Magazine, 460 West 34 Street, New York, NY 10001. ■

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